

Dublin Grand Opera Society

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1982

DUBLIN AND CORK

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The portrait of Rosine Stolz, the French-Mezzo, as the penitent Leonora in Act IV of Donizetti's La Favorita is our cover. As famous for her liaisons and marriages as for her undoubted vocal qualities, she became in turn a Baroness, Countess of Ketchendorf and Princess of Bassano!

Page 6: Anna Virginia Vasseli — Donizetti's wife.

Page 15: Hariclea Darclée, the Rumanian soprano who created the role of Tosca.

Page 16: Giuseppina Strepponi, Verdi's wife by an unknown artist with the score of Nabucco in which opera she created the role of Abigaille.

Page 22: Fanny Tacchinardi-Persiani as Adina and Antonio Tamburini as Belcore in the Paris production of L'Elisir in 1839. Two of Donizetti's favourite singers.

Page 24: Luigi Lablache as Dr. Dulcamara and Mario, the Marchese Giovanni di Candia as Nemorino, the most celebrated interpreters of these two roles in Donizetti's time.

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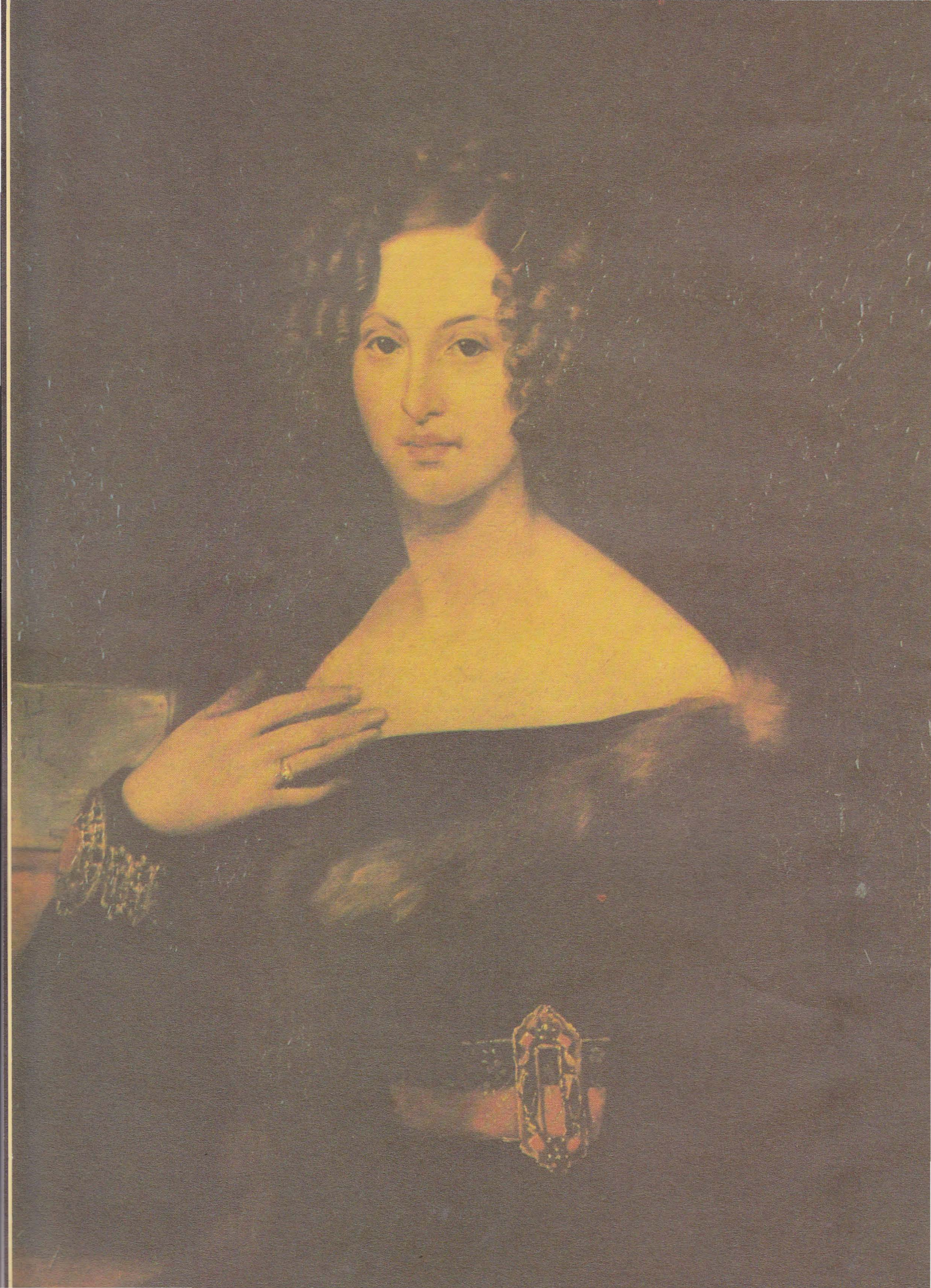
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La Favorita

DONIZETTI

On the 15th of August 1840 Donizetti replied to a letter he had received from Léon Pillet, the new Director of the Paris Opéra. Pillet had written to Donizetti requesting him to write an opera for Paris for the end of that year. He had rejected *Le Duc d'Albe*, or possibly decided to postpone it until some further date, and suggested that *L'Ange de Nisida* be amplified to fit the requirements of the Opéra.

Pillet's letter to Donizetti has not survived apparently, and even if it had there is no way of ultimately knowing that it contained the real reason for rejecting *Le Duc d'Albe*.

So September found Donizetti in Paris working away at transmitting what he had composed of *L'Ange de Nisida* into *La Favorite* or as in the Italian translation which is the version that we are dealing with known as *La Favorita* — *The Favourite*. It has also been played as *Dalila* — *Leonora di Guzman* — and *Riccardo and Matilda*, among others!

No other opera by Donizetti has been more consistently misrepresented through history than *La Favorita*. When Atenor Joly, the impresario of the Théâtre de la Renaissance was forced to close his doors



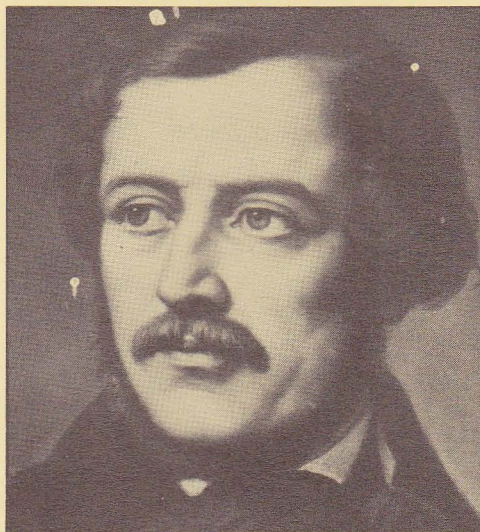
Gilbert-Louis Duprez. The first Fernando

on May 23rd 1841, due to a Law suit brought by the Directors of the Opéra and the Opéra — Comique, he gave up producing operas and the score of *L'Ange de Nisida* remained the Composers property. It is the considered opinion of many writers that *L'Ange* is the principle source of *Favorita*, some believe that parts of the earlier incomplete score of *Adelaide* (1834), were also

incorporated.

It is a generally accepted fact that the famous tenor aria *Spirto Gentil* always referred to by the opening words of its Italian translation, is none other than *Ange si pur* from the incomplete score *Le Duc d'Albe*. Why Donizetti choose to re-work *L'Ange* rather than to complete *Le Duc* is not clear. These facts are fairly accurate but the supposition that Donizetti composed the fourth act in a single night, a story attributed to Adolphe Adam, composer of *Giselle* and who lived in the same building as Donizetti at 4 Rue Louvois, and dutifully repeated by writers ever since has never been substantiated by any real facts.

Another point which needed clarification was the expansion of the three act *L'Ange* becoming the four act *Favorita* complete with ballet. It has been said apparently without reason that the text for the "new fourth act" was supplied by Scribe, this statement was contradicted by Alphonse Royer and the most telling evidence of all occurs on the final page of the score where Donizetti in his own hand has supplied the date 27th December, 1839, demonstrating conclusively that almost all of this act had been composed more than eleven months before the première of *La Favorita*. The



remarkable thing about the Opera is that in performance it produces a powerful homogenous impression, scarcely suggesting the disparate origins of the score.

Rehearsals of *La Favorita* began at the Opéra before October 1st. Donizetti writing to Toto Vasselli, his beloved Virginiàs brother, on that day remarked "I am being killed by the rehearsals. At this moment I have finished my four acts, and rehearsing every day is something to die over. In recompense, I have the fact that all the singers are extremely well known, except (as usual) for the secondary artists, but no one is missing, "et voila' tout".

The opera had its première on the 2nd December, 1840. The Conductor was Francois-Antoine Habeneck, first conductor of the Opéra and founder of the Société des Concerts du Conservatoire. *Favorita* was unquestionably a success, not least because the cast was headed by the sensational capricious Rosine Stolz, who in 1864, twenty four years later reappeared in the role which she had created, and won the unqualified approbation of Berlioz. She was then forty-nine. Leonora has become one of the great mezzo roles and *O mio Fernando* one of the most famous arias for the mezzo-soprano voice. Fernando was sung by the Star Tenor Gilbert-Louis Duprez, who had created Edgardo.

The Première also marked an important date in the development of French Romantic Ballet. The Choreographer of the incidental dances was Jules Joseph Perrot, the chief dancer was his wife. Carlotta Grisi, cousin of the great Soprano Giulia Grisi and the less famous mezzo Giuditta Grisi. As a result of the acclaim that she won in *Favorita*, Grisi created the title role in Adam's *Giselle*.

Eleven days after the Première, Donizetti left for Italy. His next opera, *Adelia* was given in Rome, at the Apollo and is significant only because its leading singer was the twenty-five year old Soprano Giuseppina Strepponi, who as we turn over pages we will meet as the creator of *Abigaille* and who later became Signora Verdi.

Adolphe Adam left a description of Donizetti as he was at the time of composing *Favorita* in his *Derniers Souvenirs* — "Donizetti was a big man, with a frank, open countenance, and his physiognomy was the index of his excellent character. You would not be with him and not love him, because he constantly afforded opportunities for you to appreciate one or another of his fine qualities. We lived in the house. . . We often visited each other, he worked without a piano, he wrote incessantly, and you could not believe he was composing, if the absence of any sort of rough draft had not made you certain. I noticed with surprise a little scraper, made of white horn, set carefully next to his paper, and I was astonished to see this instrument, which he cannot have used much. This scraper, he told me, was given me by my father, when he forgave me and agreed to my becoming a musician. It has never left me, and though I use it little, I like to have it near me as I compose, it seems to me that it carries my father's blessing. This was said so simply and with such sincerity that I immediately understood what a great heart Donizetti had."

CAROLINE PHELAN

April 12, 14, 16, 20, 22

LA FAVORITA

Opera in Four Acts

By

GAETANO DONIZETTI

1797 — 1848

*Libretto by Alphonse Royer and Gustav Vaez after a drama "Le Comte de Comminges" by
Baculard d'Arnaud*

Première at the Paris Opéra, on 2nd December, 1840

CAST

In order of appearance

FERNANDO, a novice of the Monastery of St. James of
Compostella

BALDASSARRE, Father Superior

INEZ, Leonora's confidante

LEONORA DI GUSMANN, the King's mistress

ALFONSO XI, King of Castile

DON GASPARO, the King's Minister

ANTONIO BEVACQUA

AURIO TOMICICH

MARIE CLAIRE O'REIRDAN

KUMIKO YOSHII

LICINIO MONTEFUSCO

BRENDAN CAVANAGH

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SYNOPSIS OF SCENES

Spain in 1340

Act One

Scene One: The Monastery of St. James of Compostella

Scene Two: The Island of St. Leon

INTERVAL

Act Two

A room overlooking the garden at the Alcazar

INTERVAL

Act Three

The Palace of the Alcazar

INTERVAL

Act Four

The Monastery of St. James of Compostella

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

Scene I is in the cloister of the Monastery of St. James of Compostella where Fernando, a novice (tenor), is confessing to Baldassare, his Superior (bass), that he has resolved to leave the monastery because, without knowing either her name or station, he has fallen in love at first sight with a lady whose beauty he describes in the aria *Una vergine, un angelo di Dio* ("A virgin, an angel of God"). Baldassare, having failed to dissuade the young man, reluctantly releases him but predicts that he will return in sorrow to his Monastery.

Scene II: From a garden on the island of St. Leon an approaching boat is watched by Inez (soprano), the confidante of Leonora di Gusmann, who dwells on the island. This Leonora is the lady of whom Fernando is enamoured. Because she is also the mistress of Alfonso, King of Castile, she has feared to reveal her name and position to Fernando although she returns his love. In order to meet him, however, she is having him conveyed blindfolded to her island. Inez evades all Fernando's questions about the identity of his innamorata. When Leonora herself arrives, Fernando declares his love and asks Leonora to wed him. Leonora replies that marriage is impossible but, in token of her affection, she has obtained for him a document which will procure for him a high commission in the Army. He must however promise to leave and not to seek her out again. Inez announces the unexpected arrival of the King. Leonora hands Fernando the document and hurriedly goes out to meet the King. On learning from Inez that the King himself is also a suitor for Leonora's hand, Fernando concludes that Leonora is a lady of rank and honour above his station. But in a stirring aria he dreams of military glory so that he might compete for Leonora's hand with his royal rival.

ACT II

In a room overlooking the garden of the Alcazar, Alfonso, the King (baritone) discusses with his Minister, Don Gasparo (tenor), the recent victory over the Moors in which Fernando distinguished himself. He wishes to reward Fernando for having thus saved the Kingdom. When he is alone Alfonso soliloquises on his passion for Leonora in the aria *Vien, Leonora, ai piedi tuoi*. Leonora now joins him and, prompted by her secret love for Fernando and by the unhappiness of her dubious position at Court, she vainly pleads with the King to release her. The King requests her to take her place for the entertainment that has been devised for her, consisting of a set of dances. Gasparo returns and passes to the King a letter from Fernando to Leonora which had been intercepted from Inez. Leonora refuses to tell the King the name of the writer. At this point Baldassare arrives bearing a Papal denunciation of Alfonso and a threat of excommunication unless he agrees to end the scandal of his association with Leonora and restore his wife, the Queen, to her lawful position. He must answer by to-morrow. Baldassare's forceful public denunciation of the King *Ah, paventa il furor d'un Dio vendicatore* introduces the choral finale to the Act.

ACT III

We are again in the palace of the Alcazar. The King tells Gasparo that he must yield to the Papal demand and sends for Leonora. To Fernando, who has returned after his exploits, he expresses the gratitude of the realm and asks him to name the reward he desires. Indicating Leonora, who has just entered, Fernando says that it is his wish to marry her. Since Alfonso himself must renounce Leonora he commands in the aria *A tanto amor*, that the marriage be celebrated within the hour. Left alone, Leonora is torn by conflicting emotions. In one of the most celebrated pieces for the mezzo-soprano voice in opera, *O mio Fernando*, she tells how she longs to be united with Fernando but dreads to disclose to him the truth of her past relations with the King. She gives Inez a letter for Fernando confessing that she has been the King's mistress and leaving it to him to decide, in that knowledge, whether he still will want to marry her. But Inez is arrested by order of the King so that Leonora's letter never reaches Fernando.

Meanwhile, the wedding preparations proceed. Fernando is ennobled by the King against the ironic comments of the courtiers on the convenient way the King has taken to placate the Papal wrath. Leonora, when she comes in, assumes that her letter has reached Fernando and concludes from his radiant face that all is well. The bridal procession repairs to the chapel.

After the ceremony the courtiers openly display their contempt for Fernando believing him to be fully aware of Leonora's status and, therefore, to have complacently obliged the King by marrying and taking her off his hands. Fernando is puzzled and offended by their attitude. It is left to Baldassare (who comes to learn Alfonso's answer to the Pope's demand) to apprise Fernando of the fact that he has just been married to *la bella del re* — the King's favourite. Fernando's reaction is violent and he furiously inveighs both against the King and against Leonora whom he assumes to have been a party to his betrayal. Flinging away his new-found honours and breaking his sword on his knee he rushes off in company with Baldassare.

ACT IV

Fernando is received back again by the monks of Compostella as Baldassare had predicted. He has returned to forget the past. The monks sing a requiem for the soul of the Queen. In one of Donizetti's loveliest pieces for tenor voice, *Spirto gentil*, Fernando laments Leonora's apparent cruel deception. Soon a pilgrim arrives. It is Leonora who has come in search of Fernando to tell him of the interception of her letter in which she had confessed the truth about herself. Worn from travel, she falls down exhausted. Here Fernando finds her and angrily repulses her at first. Soon, however, he is convinced of the sincerity of her account of the events that happened. But it is too late — he is bound by his vows while there is no future for Leonora who, worn out by her recent sorrows and hardships, dies in the arms of her beloved.

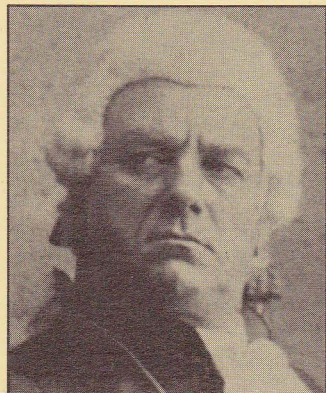
Sffosca

PUCCINI

Soon after the premièr of *Edgar*, it was suggested to Puccini by Ferdinando Fontana, the librettist of his first opera *Le Villi* the idea of composing an opera based on Victorian Sardou's *La Tosca*. On May 7th 1889, Puccini wrote to Giulio Ricordi that he was attracted to the subject because it was "neither of excessive proportions, nor an elaborate spectacle, nor such as to occasion the usual overabundance of music".

He asked Ricordi to take the necessary steps to obtain the rights from Sardou. A year and a half passed before a librettist was commissioned, and Ricordi nominated not Fontana, but Luigi Illica. Fontana was furious, feeling himself detached from the Puccini Camp. He was right, he never worked with Puccini again.

Tosca lay dormant for three years, until January 1894, by which time Puccini was publicly committed to *Bohème*. Ricordi turned Illica's sketch over to another young composer — Baron Alberto Franchetti, whose *Cristoforo Colombo* had enjoyed a big success when it had opened at the Scala in 1893. In October of 1894 Illica went to Paris to get Sardou's approval for the libretto of *Tosca* which he was now preparing for Franchetti.



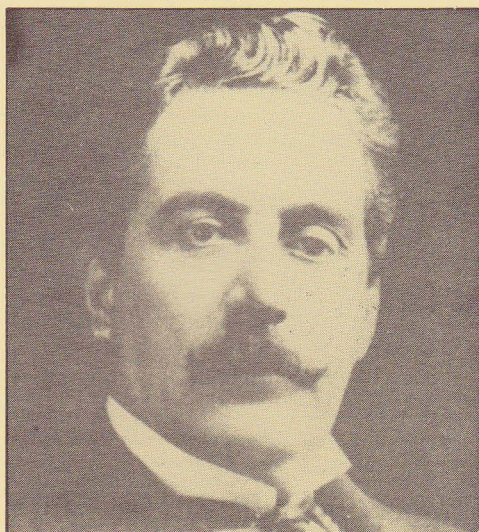
Eugenio Girazdoni The first Scarpia

In January 1895 Illica wrote to Giulio Ricordi, bitterly complaining of the difficulties of working with Franchetti, and so however it did occur, the transfer of the libretto from Franchetti to Puccini did take place during the Summer of 1895, while Puccini was composing Act Three of *La Bohème* and on the 9th of August of that year he is quoted as saying to Carlo Clausetti, then head of the Naples Branch of Ricordi: "I will do *Tosca*, an extraordinary libretto by Illica, in three acts. Sardou is enthusiastic about the libretto". The *La* which Sardou's title contains, was dropped early on and the opera is properly called *Tosca*.

Illica who was busy working on Giordano's *Andrea Chénier* turned over his draft of *Tosca* to Giuseppe Giacosa who reluctantly agreed to continue the work. On the 23rd of August 1896, in a long letter to Ricordi detailing all his reservations he said that he considered it to be "a drama of gross emotional actions, without poetry"! Puccini had begun to compose *Tosca* on the 22nd.

The success of *Bohème* in Paris at the Opéra Comique had given Puccini a welcome boost in the Capital but more important it had given him an opportunity to meet the "très formidable" Victorian Sardou. Sardou was the most successful and popular playwright of his time, and was very happy that an increasingly popular young Italian composer would be carrying his work on to a new dimension. They got on very well indeed.

Puccini was impressed by the elegance wit and energy of Sardou — who was in his sixties and Sardou believed that Puccini was sympathetic to and understanding of



his ideas. Interestingly enough when Puccini had articulated to Sardou some misgivings he had over his ability to do justice to *Tosca* having written for completely different heroines previously — *Manon* and *Mimi*. Sardou replied: "*Manon, Mimi, Tosca, it is all the same thing! . . . Women in love all belong to the same family, I have created Marcella and Fernanda, I have created Fedora, Theodora and Cleopatra. They are all the same Woman!*" I wonder! Puccini returned to Italy in 1898 to find for himself a villa which would be conducive to re-creating the dark, brooding atmosphere of *Tosca*. He found one in the small village of Monsagrati, near Lucca, which

belonged to his friend the Marchese Raffaello Mansi.

Elvira who he finally married in 1904 and her son Fosca found the villa a veritable prison and hated it. The work continued and it was here in July that Puccini was shocked to find that the last line of the second act, *E avanti a lui tremava tutta Roma*, had been deleted, happily, he insisted that this line, among the best known and most chillingly effective in all opera be restored.

He turned to a Dominican Priest named Father Pietro Panichelli, an opera lover he had first met in 1897 to supply him with the exact pitch of the largest bell of St. Peters and furnish him with the version of the *Te Deum* which was sung in Roman churches. He commissioned Luigi Zanazzo, a poet and scholar to supply him with the appropriate words of the Roman dialect for the Shepherd boys short song at the beginning of act three. Such meticulous attention to creative inspiration is what gives *Tosca* such marvellous dramatic colour.

In September he moved to Torre del Lago for the remainder of the year. He returned to Paris in early January 1899 consulted with Sardou again and returned home in February. On September 29th the third and final act of *Tosca* was completed and the score was promptly sent to Ricordi.

On the 10th October he received a letter from Giulio Ricordi saying that he found grave errors of conception and structure in act three. Puccini was appalled. He replied the next day and suffice to say he stood his ground. The third act of *Tosca* remains as he wrote it.

On January 14th 1900 the unstable and uneasy atmosphere of the country could be felt inside the Teatro Costanzi, Rome. The Premièr of Puccini's latest opera was international news; all the European newspapers were there and some transatlantic ones. The audience was brilliant. Reviews were mixed, but the public liked it and filled the Costanzi for twenty more performances. The first act went well. In the second act *Vissi d'arte* was repeated. Puccini was called out three times at the end. Less than a triumph on that night but one ever since.

Tosca's fascination lies not only in the menacing vocal writing for Scarpia — how easy he is to dislike — or the beautiful lyric expansiveness of Cavaradossi's and *Tosca's* melodies but also in its incredible dramatic power when performed with really great singing actors and actresses of the calibre of Gobbi and Callas.

Puccini's superb craftsmanship and gift of melody were firmly established.

CAROLINE PHELAN

April 13, 15, 21, 24
Cork Opera House, May 3, 6

TOSCA

Opera in Three Acts

By

GIACOMO PUCCINI

1858 — 1924

Libretto by Giuseppe Giacosa and Luigi Illica, based on the play by Victorien Sardou

Première at the Teatro Constanzi, Rome, on 14th January, 1900

CAST

In order of appearance

CESARE ANGELOTTI, <i>an escaped political prisoner</i>	SEAN MITTEN
SACRISTAN	PETER McBRIEN: FRANK O'BRIEN, May 3, 6
MARIO CAVARADOSSI, <i>a painter</i>	MICHELE MOLESE
FLORIA TOSCA, <i>a celebrated singer</i>	LORENZA CANEPA
BARON SCARPIA, <i>Chief of Police</i>	ATTILIO D'ORAZI
SPOLETTA, <i>a police agent</i>	BRENDAN CAVANAGH
SCIARRONE, <i>a gendarme</i>	FRANK O'BRIEN
SHEPHERD BOY	FERGUS McSWEENEY/STEPHEN BYRNE
GAOLER	JOHN CARNEY
Roberti, Executioner; a Cardinal, Judge, Scribe, Officer and Sergeant, Soldiers, Police Agents, Ladies, Nobles and Citizens. Choir Boys from Larkhill Boys' National School, with kind permission of the Principal Mr. Joseph Scully	

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PRODUCER	DARIO MICHELI
DESIGNER	PATRICK MURRAY
STAGE DIRECTOR	PATRICK McCLELLAN
ASSISTANT TO THE STAGE DIRECTOR	JOSEPHINE SCANLON
CHORUSMASTERS	JOHN BRADY, LUCIANO PELOSI

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY

Shoes by ARDITI OF ROME

Wigs by AMADEO GILI

SYNOPSIS OF SCENES

Rome, June 17th and 18th, 1800

Act One

The Church of Sant'Andrea della Valle — Morning

INTERVAL

Act Two

The Farnese Palace. Later the same day

INTERVAL

Act Three

Castel Sant' Angelo. Dawn the following day

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

With three tremendous chords from the orchestra, the curtain rises on Bernini's Church of Sant' Andrea della Valle, Rome. A dishevelled figure enters hastily. It is Cesare Angelotti (bass), an important prisoner of State, who has just escaped from the prison of Castel Sant' Angelo. He searches for the key to the Attavanti chapel and finds it at the foot of a statue of the Madonna where it had been hidden for him by his sister. As he disappears inside the chapel the Sacristan (baritone), a comic figure, hobbles in. Noon strikes and as the Sacristan concludes his Angelus, Mario Cavaradossi (tenor), a painter and Tosca's lover, enters to resume his painting of the Madonna. It is a blonde Madonna whose colouring and features reproduce those of the Marchesa Attavanti whom the painter had observed while at her prayers in the chapel. Cavaradossi sings the aria *Recondita armonia* as he muses on the contrast between the fair subject of his painting and the dark beauty of his beloved Floria Tosca.

When the Sacristan has left Angelotti emerges and asks the help of his friend Cavaradossi. Just then the voice of Tosca herself is heard outside. The painter hurries Angelotti back to his hiding place, pressing his own basket of food into the fugitive's hand. Tosca is plainly ruffled by her lover's delay and thinks his companion may have been a lady. She makes quite a scene of jealousy and temper, until mollified by Cavaradossi's endearments and the promise of an assignation at his villa that evening. (Duet — *Qual occhio al mondo*.) She leaves the Church and Angelotti re-emerges. Cavaradossi directs him to his villa outside Rome where there is a dried-up well in the garden as a safe refuge should the place be searched. They exit hastily. The Sacristan enters, disappointed to find the painter gone and nobody to hear the great news — the (premature) report of Napoleon's defeat at Marengo — to celebrate which there is to be a *Te Deum* in the Church and a public holiday. Choristers and worshippers begin to assemble but all are visibly terrified by the sudden appearance of Baron Scarpia (baritone), the dreaded Chief of the Roman police. He and his bailiffs have traced Angelotti to the Church. A search of the Attavanti Chapel yields a fan bearing the Attavanti crest and an empty lunch basket. The Sacristan admits the latter to be Cavaradossi's and that, though the basket is empty now, the painter had said that he would eat nothing that day. Scarpia at once connects Cavaradossi with the prisoner's escape. When Tosca re-appears, Scarpia hopes by working on her jealousy to discover from her something of the painter's movements. With the evidence of the crested fan which he pretends to have found beside the painter's easel, Scarpia suggests to Tosca that her lover has met the Marchesa Attavanti in the Church and has already taken her to the villa. This provokes a violent outburst from Tosca. As she leaves Scarpia orders that she be followed.

The ritual of the *Te Deum* of Thanksgiving begins with tolling of bells and booming of cannon. A cardinal officiates. Against the swelling music of the sacred words, the voice of Scarpia is heard in unholy counterpoint as he declares himself ready to renounce his hopes of heaven if he could send Cavaradossi to his death and have Tosca for himself.

ACT II

In the Farnese Palace Scarpia dines and plans his conquest of Tosca whose voice reaches him from the Queen's apartments in the music of the Cantata celebrating the victory. Spoletta (tenor), a police agent, reports that a search of Cavaradossi's villa yielded no

trace of Angelotti. The painter has, however, been held and Scarpia orders him to be brought in for questioning. Cavaradossi tells nothing. Tosca has also been summoned by Scarpia and arrives as her lover is sent for further interrogation under torture in an adjoining room. Unnerved by Scarpia's relentless pressure and by the cries of her lover from the torture room, Tosca breaks down and betrays the secret of Angelotti's hide-out — *Nel poggio nel giardino* — "In the well in the garden". By telling Scarpia what he wants to know, she also incriminates her lover for abetting the prisoner's escape for which death is the penalty.

When the painter is brought in again — now limp and bleeding — he only upbraids Tosca for her betrayal and openly exults ("*Vittoria!*") when Spoletta brings the news that Napoleon had triumphed and not been defeated at Marengo. His words seal his fate and he is dragged away.

Scarpia now blandly makes his offer — she can save her Cavaradossi by surrendering to himself. Tosca's despair and revulsion at the infamous proposal are expressed in the aria — *Vissi d'arte, vissi d'amore*. Tosca asks why she, who had lived only for love and for music and had harmed no living soul should be abandoned by Heaven to grief and shame like this. She finally agrees as the executioner's drums are heard outside and Spoletta awaits Scarpia's orders for the disposal of the painter. But Tosca makes a condition — she must have safe-conducts across the frontier for both herself and Cavaradossi. Almost too readily Scarpia agrees and in her hearing instructs Spoletta that while the painter's execution must proceed, it will be a "simulated" one — "as we did in the Palmieri case". While Scarpia writes the passports Tosca, leaning for support against the supper table, sees her opportunity. Grasping a knife from the table she is ready for Scarpia when he approaches her and plunges it into his heart. She watches his death struggles without remorse — "Die . . . and may thy soul be damned!" Only when at last he is still does she relent and cry: "Now could I forgive him". After prising the safe-conduct from the stiffening fingers, Tosca pauses for a moment to reflect that before this man whom she had killed all Rome had trembled — *E avanti a lui tremava tutta Roma!*

With a macabre touch of theatre — Floria Tosca was an actress — she carries two lighted candles from the supper table and places them beside the corpse and then a crucifix on his breast before stealing from the room.

ACT III

Before daylight on the battlements of the Castel Sant' Angelo. The sound of sheep bells and the song of a shepherd boy are heard as he drives his flock to graze. The bells of Rome herald the dawn. The famous tenor aria — "*E lucevan le stelle*" is sung as Cavaradossi awaiting his execution writes his farewell to Floria Tosca. As it ends Floria herself hurries joyfully in. There ensues an ecstatic duet beginning with her dramatic description of her killing of Scarpia and of how she has won freedom for both of them. He kisses the soft hands ("*O dolci mani!*") that she had stained with blood for him. Then hastily she coaches Cavaradossi for his rôle in the "simulated" execution that must take place. Fretfully she waits as the firing squad takes its position and the shots ring out. Cavaradossi falls. When the soldiers have marched away she gives the signal to rise. But there is no response. The bullets were real and Cavaradossi is dead. Scarpia has cheated to the last. Scarpai's murder has now been discovered and Spoletta and others rush in to take Tosca. Evading them she runs to the ramparts and with the words "*O Scarpia, avanti a Dio!*" — ("Scarpai, we meet before God!"), Floria Tosca flings herself from the high parapet to death below.

Gosca





Shabucco

VERDI

Verdi who consistently refused to talk about himself throughout his life did agree to dictate his recollections for use in a biography by the French Critic Arthur Pougin when he was sixty-six, and so we have Verdi's own account of the events leading to the composition of his third opera, and the first by which he became known beyond Italy. I cannot think of any better introduction to "Nabucodonosor" as it was described in its original billing by the "Teatro alla Scala" than to reprint here the text of Verdi's own narrative from "Giuseppe Verdi: Histoire Anecdotique" by Arthur Pougin according to Charles Osborne:—

Un giorno di regno did not succeed. A share of the want of success certainly belongs to the music, but part must also be attributed to the performance. My soul rent by the misfortunes which had overwhelmed me, my spirit soured by the failure of my opera, I persuaded myself that I should no longer find consolation in art and formed the resolution to compose no more! I even wrote to Signor Pasetti (who since the fiasco of *Un giorno di regno* had shown no signs of life) to beg him to obtain from Merelli the cancellation of my contract.



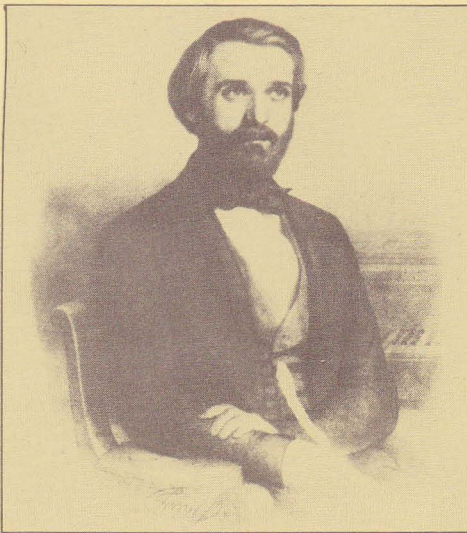
Giorgio Ronconi the first Nabucco

again? In that case, it will be enough for you to give me notice two months before the beginning of a season, and I promise that the opera which you bring me shall be put on the stage.

I thanked him; but these words did not have the effect of making me reconsider my determination, and I went away.

I took up residence in Milan, near to the Corsia de' Servi. I was out of spirits, and thought no more of music, when one winter evening, coming out of the Cristoforis gallery, I found myself face to face with Merelli, who was going to the theatre. It was snowing great flakes, and Merelli, drawing my arm in his, induced me to accompany him as far as his office at La Scala. We chatted on the way, and he told me that he was in difficulties for a new opera which he had to bring out. He had engaged Nicolai to write this opera, but he was not satisfied with the libretto.

'Fancy,' said Merelli, 'a libretto by Solera, superb!! ... magnificent!! ... extraordinary!! ... splendid dramatic situations, full of interest, fine poetry! ... but this obstinate Nicolai will not hear of it, and declares that it is an impossible libretto! ... I would give my head to find another immediately.'



'... I will get you out of the difficulty,' said I at once. 'Did you not have *Il pros critto* written for me? I have not composed a note of it; I put it at your disposal.'

'... Oh! bravo! This is a piece of luck.'

Thus conversing we had arrived at the theatre. Merelli called Bassi, who was at the same time poet, stage manager, librarian, regisseur, etc., etc., and told him to look at once among the archives to try and find a manuscript of *Il pros critto*. As a matter of fact, he did find it. But at the same moment, Merelli took another manuscript, and showing it to me, cried out:

'... Stop; here is the libretto of Solera's. So fine a subject, and to re-

fuse it! Take it; read it!'

'... What the deuce do you want me to do with it? I have no wish to read libretti.'

'... Well, I suppose it will not hurt you! Read it, and then bring it back to me.'

And he put it into my hands. It was a large paper book, written in big letters, as was the custom then. I rolled it up, and taking leave of Merelli, made my way to my lodging.

As I walked, I felt myself seized with a kind of undefinable uneasiness; a profound sadness, a genuine anguish, took possession of my heart. I went into my room, and with an impatient gesture I threw the manuscript on the table, and remained standing before it. In falling on the table, it had opened by itself; without knowing how, my eyes fixed on a page which was before me, and on this verse:

'Va, pensiero, sull' ali dorate.'

I ran through the following verses, and was much impressed by them, the more so that they formed almost a paraphrase of the Bible, the reading of which was always dear to me.

I read first one fragment, then another, but, firm in my resolution to compose no more, I tried to command myself. I shut the book, and went to bed. But bah! *Nabucco* ran in my head; I could not sleep. I got up and read the libretto, not once, but twice, three times, so that in the morning I was able to say that I knew Solera's poem by heart, from one end to the other.

In spite of all this, I felt no disposition to change my determination, and during the day I went back to the theatre to return the manuscript to Merelli.

'Oh! said he, 'isn't it fine?'

'Very fine.'

'Well set it to music.'

'Not at all! I will have nothing to do with it.'

'Set it to music, I say; set it to music.'

And with these words he took the libretto, rammed it into the pocket of my overcoat, took me by the shoulders, and not only pushed me roughly out of his office, but shut the door in my face and locked himself in.

What was I to do?

I returned home with *Nabucco* in my pocket. One day one verse, one day another, one time a note, another time a phrase, and little by little the opera was written.

It was the autumn of 1841, and recalling Merelli's promise, I called on him to announce that *Nabucco* was finished, and that consequently it might be presented in

the next season of Carnival and Lent.

Merelli declared that he was ready to hold his promise; but at the same time he pointed out to me that it would be impossible for him to give my work in the next season, because the pieces were already arranged, and that he had made choice of three new operas by well-known composers. To give a fourth by an author who was making almost his first appearance was dangerous for everyone concerned, and especially for me. It would therefore be most convenient, as he thought, to wait till the spring, a time when he was under no obligations, and he assured me that he would engage good artists. But I declined — either during the Carnival or not at all. For that I had good reasons, for it was not possible to find two artists more suited to my work than Signora Strepponi and Ronconi, who I knew were engaged, and on whom I founded great hopes.

Merelli, with every wish to please me, was not in the wrong from a director's point of view. Four new operas in a single season was a tremendous risk to run. But, on the other hand, I had on my side good artistic arguments, which favoured my view of the question. In short, in the midst of yes and no, of arguments, of perplexity, of half-promises, the "cartellone" of La Scala was published, and *Nabucco* was not announced in it.

I was young; my blood was warm. I wrote to Merelli a foolish letter, in which I let off all my anger; and I confess that no sooner was the letter sent than I felt a certain remorse, fearing that in consequence I had destroyed all my hopes.

Merelli sent for me, and when he saw me, said roughly: 'Is this the way to write to a friend?'

... But no matter! you are right, and we will give *Nabucco*. But you must bear this in mind: I have very heavy expenses to meet for the other new operas; consequently, I shall be able to make neither scenery nor costumes for *Nabucco*, so that you will have to be satisfied with the best arrangement that can be made with what can be found in stock.'

I agreed to all, so anxious was I that my opera should be given; and I saw a new "cartellone" appear, on which I was able at last to read NABUCCO!

Here I call to mind an amusing scene which I had had a short time previously with Solera. In the third act he had included a little love duet between Fenena and Ismaele; this duet did not please me; it interrupted the action, and seemed to me to diminish the Biblical grandeur which characterized the subject. One morning when Solera was with me, I mentioned this to him; but he would not allow it, because he would have had to

revise a work already out of hand. We each discussed our reasons; I held to mine, and he to his. At last he asked me what I wanted in the place of the duet, and I suggested to him the idea of the prophecy of Zacharias. This idea struck him as not bad; for all that he was full of 'ifs' and 'buts', up to the moment when he told me that he would think it over, and that he would write the scene shortly. This did not suit me at all; knowing him well, I was certain that days and days would slip away before Solera brought himself to the point of writing a single line. So I shut the door, put the key in my pocket, and half serious and half in joke, I said to Solera: 'You don't leave this room till you have written the prophecy. Here is a Bible; you will find the words there; all you have to do is to put them into verse.' Solera, who was of rather a hasty nature, did not take it in very good part. A spark of anger glittered in his eyes; I went through an unpleasant moment, for he was a sort of Colossus, who would soon have had the best of my weak frame. But all of a sudden he sat down quietly; and a quarter of a hour after, the prophecy was written.

At last, towards the end of February 1842, the rehearsals of *Nabucco* began, and twelve days after the first rehearsal at the pianoforte, the first performance, which was given on 9 March, took place. I had for interpreters Mesdames Strepponi and Bellinzaghi, with Ronconi, Miraglia and Derivis.

With this work my artistic career really began; and if I had to struggle against numerous difficulties, it is none the less certain that *Nabucco* was born under a happy star, for everything which might have injured it turned to its advantage. In fact, I wrote Merelli a furious letter, as a consequence of which it seemed quite likely that the impresario would send the young maestro to the devil, and the contrary happened; the threadbare costumes, rearranged skillfully, became splendid; the old scenery, retouched by the painter Perroni, produced an extraordinary effect, and especially the first scene, which represented the Temple, aroused so much enthusiasm that the public clapped their hands for at least ten minutes; at the full rehearsal it had not been decided when, nor how, the military band was to enter; the chief, Tutsch, was much troubled; I gave him the cue, and at the first performance the band came on the stage with such precision on the crescendo, that the public broke out in applause.

It does not do, however, always to trust to lucky stars. Experience has shown me the truth of our proverb, '*Fidarsi è bene, ma non fidarsi è meglio*' — 'To trust is good; to mistrust is better'."

NABUCODONOSOR
 Dramma lirico in quattro Atti di Demetrio Solera
 POSTO IN MUSICA ED IN SCENA DEDICATO
 A S. A. I. LA SERENISSIMA ARCIDUCHESSA
ADELAIDE D'AUSTRIA
 IL 22 MARZO MDCCCXLII
GIUSEPPE VERDI

Reg. nell'Arch. dell'Univ. di Milano
 Ediz. per l'Arch. con arrangiamento di Pianoforte del M. L. Tassi
 Proprietà degli Editori

N. 19. Coro di schiavi. Ebrei. "Va pensiero sull'ali dorate."

LARGO

MILANO
 FIRENZE, presso GIO. RICORDI e JOURAUD.
 Parigi, presso Schonenberger
 I. R. STABILIMENTO NAZIONALE PRINCIPALE
GIOVANNI RICORDI
 VENEZIA, presso CARLO POZZI.
 NAPOLI, presso F. FABBRICATORE.

April 19, 23, 26, 28, 30
Cork Opera House, May 5, 8

NABUCCO

Opera in Four Acts

By

GIUSEPPE VERDI

1813 — 1901

Libretto by Temistocle Solera

Première at Teatro alla Scala, Milan, on 9th March, 1842

CAST

In order of appearance

ZACCARIA, High Priest of Jerusalem	AURIO TOMICICH
FENENA, daughter of Nabucco	MARY SHERIDAN
ISMAELE, nephew of the King of Jerusalem	ANTONIO BEVACQUA
ABIGAILLE, a slave, believed to be Nabucco's elder daughter	LORENZA CANEPA
NABUCCO, King of Babylon	LICINIO MONTEFUSCO
HIGH PRIEST OF BABYLON	SEAN MITTEN
ANNA, sister of Zaccaria	DYMPNA CARNEY
ABDALLO, old retainer of Nabucco	BRENDAN CAVANAGH

Hebrews, Babylonians, Priests, Soldiers, Nobles and Elders

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

CONDUCTOR	NAPOLEONE ANNOVAZZI
PRODUCER AND DESIGNER	DARIO MICHELI
STAGE DIRECTOR	PATRICK McCLELLAN
ASSISTANT TO THE STAGE DIRECTOR	JOSEPHINE SCANLON
CHORUSMASTERS	JOHN BRADY, LUCIANO PELOSI

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY

Shoes by ARDITI OF ROME

Wigs by AMADEO GILI

SYNOPSIS OF SCENES

Jerusalem and Babylon. 586 B.C.

Act One

The Temple at Jerusalem

INTERVAL

Act Two

Scene One: The Royal Palace of Babylon

Scene Two: A hall in the Palace

INTERVAL

Act Three

Scene One: The Hanging Gardens of Babylon

Scene Two: On the Banks of the Euphrates

INTERVAL

Act Four

Scene One: A room in the Royal Palace of Babylon

Scene Two: The Hanging Gardens of Babylon

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrews and Levites enter, expressing alarm at the impending attack by the Babylonians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into their hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Babylonians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's step-sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a trio by Ismaele, who rejects her approach but pleads for his people, and by Fenena, who calls the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rush in with the news that Nabucco is at the door of the Temple. Zaccaria seizes Fenena and threatens to kill her if Nabucco profanes the Temple. Nabucco declares that if he does he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

ACT II

Scene I: Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she too once had a heart open to joy, but who can restore that now? The High Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

Scene II: Zaccaria announces that he has become the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and exhorting the support of the people for Abigaille. The latter enters and demands the crown from Fenena, only to be interrupted by the appearance of Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of

fate is at hand and Nabucco announces that, because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, He had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in insane terror. Abigaille picks up the crown and puts it on her own head.

ACT III

Scene I: Babylon. Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter but a slave. He searches in his robes for the document of proof, and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's and have come to take him under arrest.

Scene II: By the waters of Babylon. The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull' ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

ACT IV

Scene I: Nabucco has just awakened from a dream in which he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

Scene II: The hanging gardens of Babylon, with the great image of Baal. Fenena is led to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and tells them that Abigaille had lost her reason and taken poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene the dying Abigaille enters, calling on God for forgiveness and blessing the lovers, she dies.

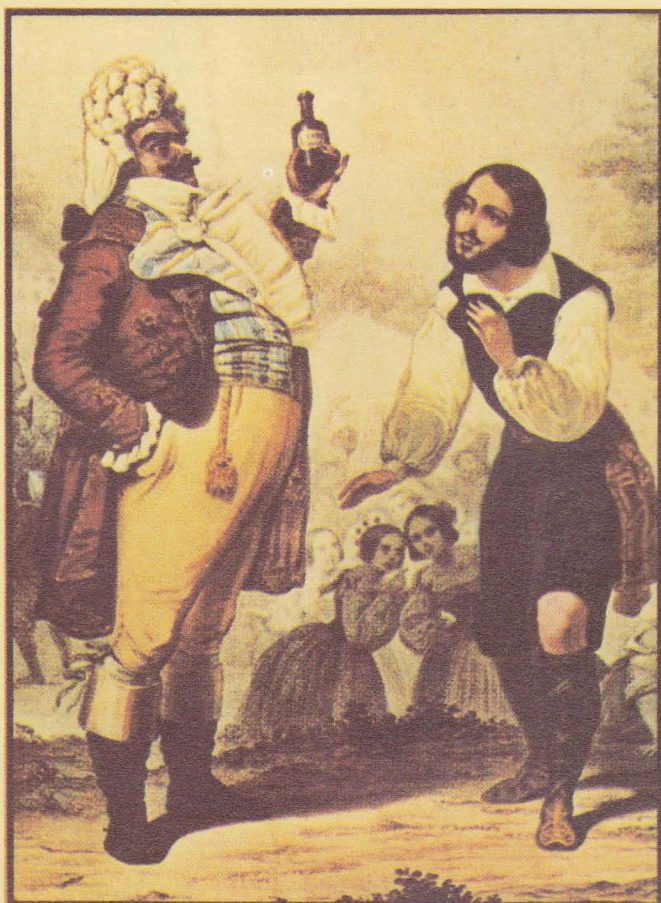


L'

Elisir D'Amore

DONIZETTI

Donizetti perhaps with Rossini the most facile of composers, it is believed wrote *L'Elisir d'Amore* in fourteen days although William Ashbrook believes that it could have been as long as a month! However, born on the unhappy ground of *Ugo, Conte di Parigi*, which had been received so coldly by the Scala Audience that it only received four subsequent performances, *L'Elisir* gave Donizetti one of the happiest successes of his entire career.



He was approached by Alessandro Lanari, the impressario of the Teatro della Canobbiana another Milanese Lyric Theatre, to write an "opera giocosa" for their impending spring season. The Canobbiana was a kind of smaller Scala, designed by the same architect, Giuseppe Piermarini and inaugurated on the 21st August 1779, a year after the opening of the Scala. The audience here was predominantly middle-class, as opposed to the more aristocratic public of the larger house. In 1894 the Canobbiana, after a long period of decline was transformed by the publisher Edoardo Sonzogno into the Teatro Lirico. This was destroyed by

fire in 1938, then rebuilt in its present form. It was already mid April and the premièr took place on May 12th, 1832 receiving instant and enduring success and giving instant and enduring delight.

The libretto was prepared by Felice Romani based on the text that Scribe had written for Auber's *Le Philtre*, which had been put on at the Opéra on the 20th June 1831, a little over ten months before Romani and Donizetti set to work on their version. Romani followed the Scribe poem very closely, the most notable additions being the soprano-tenor duet in the first act and the famous tenor aria, *Una furtiva lagrima* in the second. Romani felt that such a melancholy "Romanza" might dampen the comic spirit of the work but Donizetti insisted, and so, one of Italian Operas all time "hit" tunes was created. This melliflous aria has been the most favoured by the great Italian tenors from Caruso to Pavarotti.

The cast for the "Prima" had Sabine Heinefetter as Adina, Giambattista Genero, the tenor as Nemorino, Giuseppe Frezzolini, whose daughter Erminia became a celebrated prima donna, was the first Dr. Dulcamara, Henri-Bernard Dabadie who had sung the role of Jolicœur in the première of *Le Philtre* was the first Belcore. This baritone was also the first Guillaume Tell, Moïse and Raimbalt — *Le Comte Ory*.

The opera enjoyed a run of thirty-three performances. The "Gazzetta privilegiata di Milano" of May 14th 1932 describes the event thus "to lavish greater praise on the Maestro would be unfair to the Opera, his work does not need exaggerated compliments". *L'Elisir D'Amore*, the fortieth score completed by Donizetti is the earliest of those which are performed with any frequency today. It is also one of the best results of the composers ability to work under pressure.

It does seem extraordinary that comic genius was the term used to describe a composer who wrote tragic and dramatic operas by the dozen, who created such creatures of passion as *Lucia di Lammermoor*, *Anna Bolena* and *Maria Stuarda*, and who died insane after years of mental depression. Yet the fact remains that Donizetti wrote three warm and witty works, *La Fille due Régiment* and *Don Pasquale* being the other two. *L'Elisir* being the only one of the comic trio designed from inception for an Italian audience.

The Daughter and *Pasquale* were both composed for presentation in Paris, where Donizetti was a great favourite, and were later translated back into Italian.

L'Elisir D'Amore is a warm and touching love story about easily recognisable human beings. Love sick tenors are hardly an operatic rarity, yet Nemorino happens to be one of the most likeable of the species. Dulcamara, as he portentously announces himself — *quel gran medico, Dottore enciclopedico* — is a true descendant of the basso buffo line, as pompous as any, friendlier than most, and in the end — honest, does he not deliver the promised goods?

He is one of Donizetti's supreme creations and surely one of the greatest interpreters of the role for all time must have been Luigi Lablache.

CAROLINE PHELAN

April 27, 29, May 1
Cork Opera House May 4, 7

L'ELISIR D'AMORE

Opera in Two Acts

By

GAETANO DONIZETTI

1797 — 1848

Libretto by Felice Romani after Eugene Scribe's text for Auber's "Le Philtre"

Première at Teatro della Canobbiana, on 12th May, 1832

CAST

In order of appearance

GIANNETTA, a peasant girl	.	.	.	MARIE CLAIRE O'REIRDAN
NEMORINO, a farm labourer	.	.	.	UGO BENELLI
ADINA, wealthy, and owner of a farm	.	.	.	MARTA TADDEI
BELCORE, a sergeant	.	.	.	GIORGIO GATTI
DULCAMARA, a quack doctor	.	.	.	MAURIZIO PICCONI
Villagers and Soldiers				

R.T.E. SYMPHONY ORCHESTRA

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CONDUCTOR	PROINNSÍAS Ó DUINN
PRODUCER	PADDY RYAN
DESIGNER	PATRICK MURRAY
STAGE DIRECTOR	.	.	.	.	PATRICK McCLELLAN
ASSISTANT TO THE STAGE DIRECTOR	.	.	.	.	JOSEPHINE SCANLON
CHORUSMASTERS	.	.	.	.	JOHN BRADY, LUCIANO PELOSI

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY

Shoes by ARDITI OF ROME

SYNOPSIS OF SCENES

An Italian village, Nineteenth Century

Act One

In the country

INTERVAL

Act Two

In the village

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT 1

Adina (Soprano) sits reading. She is beautiful, and wealthy to boot. With her is Giannetta and other friends and *contadini* who sit around in the shade enjoying the midday respite from work and the heat of the summer day. They sing a chorus in appreciation of it. Nemorino (Tenor), standing apart, gazes wistfully at Adina. His aria, *Quanto è bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore (Baritone), who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love. A flourish of trumpets introduces one of the great comic characters of opera — Dr. Dulcamara (Bass), the itinerant quack. In the splendid patter song *Udite, udite o rustici* he flamboyantly extols his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolde's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young man fervently thanks the cynical quack. What he had bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete indifference towards her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Giannetta rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered; desperately begs Adina to wait another day (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act

ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

ACT II

The coming marriage is being celebrated. After the chorus *Cantiam, facciam* Belcore obliges with a song. Then, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautiful lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor prescribes a second bottle, but Nemorino has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of *venti scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in fist, he rushes off to find Dulcamara. The girls are in a hubbub of excitement. Giannetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish (Chorus: *Possibilissimo, non è probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause — Adina ruefully, since she has begun to repent of her harshness. She is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the tables are now turned and the girls carry him off to the dance on the village green.

In the course of a longish duet Dulcamara tells Adina of Nemorino's purchase of the love potion and how, in order to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima* — one of the gems of bel canto — he tells of the effect of the tear that had stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and, in token, hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor — the real hero of the whole affair — is accorded a rousing send-off in the glittering chorus that ends the opera.

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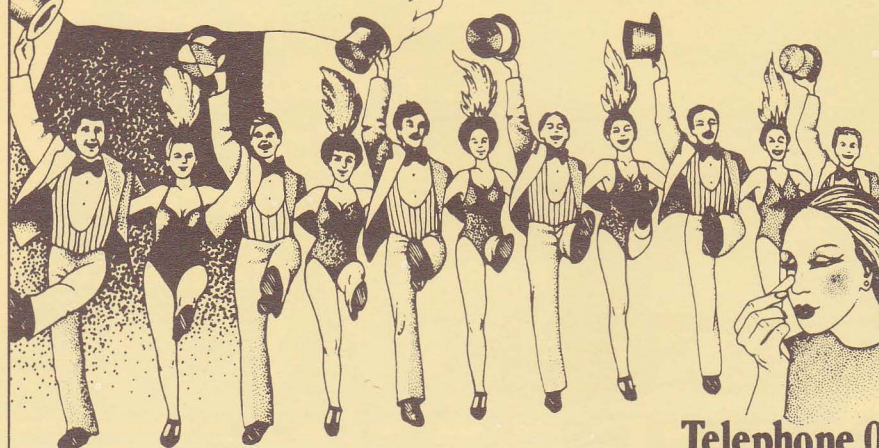
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ANNUAL REPORT OF THE D.G.O.S. 1981

The Dublin Grand Opera Society has just entered the 41st year of its existence. Founded on Thursday, 20th February, 1941 by a group of people formerly with the Dublin Operatic Society, the new society took a gamble and presented its first season of opera at the Gaiety Theatre on 19th May, 1941. There was little or nothing in the way of finance and the man who gambled on their success was the late Louis Elliman, the theatre's Managing Director.

The first season of opera included *La Traviata*, *La Boheme* and *Il Trovatore*, all conducted by the then Capt. J. M. Doyle (now Col. J. M. Doyle, Retd.). Such well known artists as May Devitt, Patricia Black, James Johnston, John Torney and J. C. Browner to name but a few, took part and indeed continued to give of their best with the Society for many years.

The first President of the Society was the late Dr. John F. Larchet, Mus.D., D.Mus., F.R.I.A.M. and the first Chairman was the late Lt. Col. William O'Kelly who held his position until his death in November 1979.

The Society has come a long way since 1941 having to date put on 80 seasons and produced some 78 different operas with artists of many nationalities singing in English, French, German, Italian, Russian and Czech as required. Problems have, of course, arisen from time to time not the least among them that of finance and it was only during the period 1957 to 1966 that because of the Italian subvention which represented 40% of the running costs, the Society experienced almost trouble free years. When, however, the subvention was withdrawn the D.G.O.S. was once again thrown back on its own resources. However, with the continuing increase in Patron Membership, Guarantors and the yearly Grant from the Arts Council which over the last few years has represented about 20% of the running costs, the Society has been able to maintain a high standard of opera. Finance, as already mentioned, has always been and continues to be a problem but you might like to know that in 1941 the admission prices were divided as follows: Dress Circle 5/-; Parterre 3/6d; Upper Circle 2/6d and Gallery 1/- while in 1981 the prices were Dress Circle £8.00; Parterre £6.50 and £5.50; Grand Circle £5.50 and Upper Circle £3.50, not a very drastic increase when one thinks of the escalating costs and inflation over the years.

During the past 40 years the D.G.O.S. were instrumental in bringing in 1948 for the first time in Ireland a production of Debussy's *"Pelleas et Melisande"* by principals of L'Opera Comique, Paris, with subvention from the French Authorities. In 1950 the principals of Hamburg State Opera sang Mozart's *"Don Giovanni"* and *"Cosi fan Tutte"* while the principals of the Royal Netherlands Opera Company presented *"Tosca"*. In 1953 the Hamburg State Opera came again to Dublin with presentations of Mozart's *"Il Seraglio"* and Rossini's *"Barber of Seville"*. Principals of the Munich State Opera performed Wagner's *"Tristan and Isolde"* in 1953 and in 1956 Essen Opera Company presented Wagner's *"Die Walkure"*.

In the Winter of 1964 Maestro Annovazzi introduced for the first time a group of singers from Bucharest which included one, Viorica Cortez who went on to become an International star. There followed other groups from Wiesbaden, Bulgaria and Prague. How-

ever, since 1958 Italian Artists, Conductors and Producers have been mainly to the fore in the D.G.O.S. Spring Seasons. Such well known names as Luciano Pavarotti, Piero Cappuccilli, Magda Olivero, Umberto Borsò, Ugo Benelli, Attilio D'Orazi, Aurio Tomicich, Gianna d'Angelo, Margherita Rinaldi, Atzuko Azuma, Plinio Clabassi, Guiseppe Morelli, Alberto Erede, Napoleone Annovazzi, Albert Rosen, Enrico Frigerio, Bruno Nofri and Dario Micheli have appeared with the Society.

Side by side with the visitors, Irish Artists, Conductors and Producers: Bernadette Greevy, Mary Sheridan, Ruth Maher, Brendan Cavanagh, Paddy Ring, Peter McBrien, Frank O'Brien, Brendan Keyes, Sean Mitten, Paddy Ryan, Colman Pearce have held their own and have contributed in no small measure to the success of the operas. Joan Sutherland, the famous Australian Soprano has sung with the Society and Tom Hawkes, one of England's foremost producers, has also worked with the D.G.O.S. A galaxy of stars you might say. These Artists and the association of the D.G.O.S. with the Radio Eireann Symphony Orchestra has put the professional stamp on what is basically an amateur society. However, given all these things one very important group remains and that is the Chorus who have over the years enabled the Society to stage works like *"Lohengrin"*, *"Tannhauser"*, *"Nabucco"*, *"Aida"*, *"Puritani"* and many others that to a professional body would prove quite formidable. Through their great love of music and their willingness to give up their leisure time to opera the continuity of the Society is assured. Credit, of course, must be given to the Chorus Masters, both Irish and visiting and our visitors will surely forgive the special mention of Julia Grey and Bill Richards, now deceased and Jeannie Reddin, John Brady and Paddy Somerville for their patience at all times — not an easy task.

The six weeks of opera in 1981 produced *"A Masked Ball"*, *"Otello"*, *"Lucia di Lammermoor"* and *"La Boheme"* in the Spring Season and *"Carmen"*, *"Norma"* and *"Barber of Seville"* in the Winter. The idea of reverting to opera in English paid off and the production of *"Barber"* by Tom Hawkes with settings by Patrick Murray, conducted by Colman Pearce with English and Irish Artists was clearly a great success. Another very successful production was *"Norma"* with Lynn Strow Piccolo, Kumiko Yoshi, Maurice Maievsky and Franco Pugliese, conducted by Napoleone Annovazzi and produced and designed by Dario Micheli. Indeed for this production the Society were fortunate in having the collaboration of The Royal Opera, Covent Garden.

As in previous years the Society enjoyed a very successful week at The Opera House, Cork where the operas, *"Otello"*, *"La Boheme"* and *"Lucia"* were performed to almost capacity houses. This week in Cork serves as a welcome break after months of hard work. There are, of course, performances every evening but free days give the members a chance to relax and visit outlying places.

To celebrate the 40th Anniversary of the foundation of the Society a Banquet was organised and took place in the Incorporated Law Society on Thursday, 8th October. This was a very friendly and happy evening and was rounded off with cabaret given by Peter McBrien, Mary Sheridan, Laurence O'Brien, Brian Dunning, Bernard Geary and Louis Stewart.

Again in October the Members of the Chorus, accompanied by John Brady and conducted by Paddy Somerville were happy to take part in a Concert organised to offset the debt on the organ fund at the Church of St. John the Baptist, Clontarf, and with Bernadette Greevy, Mary Claire O'Reidan, Peter McBrien, Frank O'Brien and Sean Mitten delighted the packed church with their varied selection of songs, arias and choruses.

Following the Winter Season the William O'Kelly Memorial Recital was given in the National Concert Hall by the celebrated Spanish Soprano, Montserrat Caballé whose beautiful singing left her audience entranced with a programme which ranged from 18th Century Classical Arias, French Art Songs, German Lieder, Spanish Songs and various Operatic Arias.

Also in December the Society's President, Dr. Anthony Hughes and its Chairman, Donnie Potter, received from H.E. The Italian Ambassador on behalf of the Italian Government the decorations of Commendatore and Cavallier Ufficiale respectively for their services to the Arts. Congratulations to them both.

The Society's Annual Dinner was held on 5th February 1982 at Royal Dublin Golf Club having been postponed from 15th January because of the inclement weather pertaining at the time. Here the members enjoyed good food and music in a relaxed atmosphere. During the course of the evening the Draw, which had also been postponed from 15th January, took place and the lucky winner of the trip to Rome was Mr. Larry Hughes of Santry. The second prize, a Dress Circle Box for each of the 1982 Spring Season operas, was won by Mr. D. Byrne of Stillorgan. While the proceeds of this raffle did not realise as much as in 1981, the two amounts together made a nice sum of £2,000 — a cheque for which was presented by Miss Eileen Byrne to the Chairman of the Society, Mr. Donnie Potter. Mr. Potter expressed his thanks for this contribution which goes towards the payment of the house loan and he had a special word of praise for Mr. Frank Egan, Chairman of the Raffle Committee and his very willing band of helpers who had worked so hard to make the Raffle a success.

Mention must also be made of the Opera Suppers organised by the Ladies Committee during the year.

This hardworking committee provide a beautiful array of food and early application for tickets is advisable if you wish to attend.

Following the pattern set a few years ago, Moyra and Donnie Potter organised a trip to Rome on 25th February 1982 for 100 people. The stay in Rome was five days at the Hotel Quirinale on the Via Nazionale. The trip included two visits to the Rome Opera for a performance of "La Gioconda" a marvellous production and for "La Favola del Figlio Cambiato", a modern opera by Malipiero. There was also a visit to the Accademia di Santa Cecilia to hear the Orchestra of the Accademia with Conductor, Adam Fischer and Violinist, 19-year old Anne Sophie Mutter in works by Mozart, Beethoven and Mendelssohn. A very enjoyable evening indeed. While it was not possible to attend a Papal Audience, it was permitted, for those who were willing to get up early to attend Mass celebrated by His Holiness, John Paul II, in the Church of S. Andrea delle Fratte and this was, for many, the highlight of the tour. Rome abounds with atmosphere, art, music and shopping and it can truly be said that all 100 found something to intrigue them and returned home happy and contented after their visit.

We offer our condolences to Maura Mooney whose husband Gerry died in July last. Gerry was active in the Society since almost its foundation, first as a chorus member then as Hon. Treasurer and later in the wardrobe while still finding time to appear in small parts like the waiter in "La Bohème" in the Spring Season and which was his last appearance with the Society.

Our thanks to Bill Phelan, Editor of the lovely brochure produced over the last few years and for all the work put into the research to make this possible. Thanks also to P. J. Carroll & Co. Ltd. for the lovely programme they provided for the Caballé Recital and for the throw-aways they print every season. This is something we really depend on.

The Society also wishes to record sincere thanks to the Augustinians for housing us and for putting up with our comings and goings so cheerfully, to the Press for their continued support, to the Arts Council, to our Guarantors, Patron Members, Performing Members and all who in any way help to promote and keep alive one of the greatest arts — Opera.

11th March, 1982

Monica Condron
Hon. Secretary



Profile

Don Ferdinando d'Ardia Caracciolo
dei Principe di Corsi
e dei Duchi di Grottaglie.
Knight of the
Sovereign Military Order of Malta

On the 8th October, 1981, at a Banquet in The Incorporated Law Society, Kings Inn, to celebrate the occasion of the Fortieth Anniversary of the Dublin Grand Opera Society, Don Ferdinando d'Ardia Caracciolo, a Vice-President of the Society made a most generous presentation to us to mark the event. It was the Scroll given to Margaret Burke Sheridan, from the Royal Academy of Music making her a "Fellow" of the Academy in 1928. An important and valuable document not only for the Dublin Grand Opera Society but for the Irish Nation, part of the real history of Ireland's foremost Operatic Soprano, and it is not only received by the Society with much gratitude, but also with very real pleasure.

Freddie — to his friends, became involved with the Dublin Grand Opera Society in the late forties and became Hon. Treasurer of the Patron Members Committee in 1957, he also joined the Management Committee that same year. He became Editor of the Brochure for the next fifteen years, a special feature of these publications being articles about and photographs of the many famous opera houses of Italy. In 1960 he became Chairman of the Patron Members Committee resigning in 1968.

It was through his great rapport with the Ambassador in Dublin that the subvention from the Italian Government of the day was organised for the Dublin Grand Opera Society, making it possible for such luminaries as Ebi Stignani, Anna Moffo, Margherita Rinaldi, Virginia Zeani, Magda Olivero, Tito Gobbi, Giuseppe Di Stefano, Paolo Silveri, Renato Bruson, Aldo Protti not to mention that operatic institution Pavarotti, to appear on the boards of the Gaiety and give such delight to Irish audiences.

In 1976 he founded the Ladies Committee and his late wife was the first Lady President. Donna Mary who died in 1968 like her husband was also a very great friend to the Dublin Grand Opera Society.

They met at Rome Airport at six o'clock one morning, she in transit from Milan to Rome for a fox hunting holiday. A very romantic occasion, particularly when one considers the early hour! That was 1937 — a year later they married at Brompton Oratory, on July 12th, 1938 and came to live at the late and much lamented Princess Caracciolo's ancestral home, the Historic Norman Castle known as 'The Island' near Waterford. The original owner of the castle was the great great uncle of the Princess, Edward Fitzgerald poet and translator of the Rubaiyat of Omar Khayyam. Their new home had been in the Fitzgerald family for over eight hundred years, and it was here, using the three hundred and twelve acres of rich arable land that Freddie farmed extensively and founded a stud farm, continuing a heritage that had been handed down to him by his own father.

Freddie was born in Civitavecchia on 15th October, 1911, and brought up in Rome where he was educated at the Institute Massimo of the Jesuit Fathers, and Commercial School St. Joseph and de Merode of De La Salle Brothers, Rome. He learned to ride at the family's palace in the country near Rome, where his father a very keen horseman, kept a few first-class horses for driving, although Freddie was initiated to the saddle on gauchostyle horses on which he would help round up the wild cattle on the estate.

He joined the Italian Cavalry School of Pinerolo, and also excelled at such sports as swimming, boxing and fencing, and inwardly cherished an ambition to be an Opera Singer from the tender age of seven. The voice developed well, but the idea was not accepted with any enthusiasm by his family. Instead he choose a career in aviation and became in the years preceeding World War II Chief Controller at Rome Airport for Avio Linee Italiane; but the passion for music never abated. Vice-President of the Dublin Grand Opera Society. Vice-President of the Irish Youth Orchestra, Member of Council of Wexford Festival Opera, he presented a magnificent Silver Cup for best female voice for the Annual Feis Ceoil in 1979.

In 1947 Freddie became a Naturalized Irish Citizen. His three children are now grown up and married and he has six grand children. His son Nicolo is an artist of exceptional talent who studied under the great Annigoni and who now lives in Florence. His daughter Francesca lives in Puerto Rica, and Maria the youngest lives in Co. Wexford.

Prince Caracciolo, Privy Chamberlain of Sword and Cape (Sopranummerario) to His Holiness the Pope since 1939, now Gentleman in Waiting. Managing Director of Caranord Trading Co. Ltd., for twenty-five years. Director of Fiat (Ireland) Ltd., Representative of the Milan Trade Fair. President of Irish Italian Association, Life Member of Royal Dublin Society, Steward of the Leopardstown Race Course, Member of Irish Georgian Society and An Tásce, did much more than take out Irish Citizenship in 1947, he became involved in all that is good in and for our Country, of him it can be truly said "Patron of the Arts".

We the Dublin Grand Opera Society have valued his committment, friendship and loyalty to us, and look forward to enjoying his delightful presence for a long time to come.

CAROLINE PHELAN

THE ROME OPERA

The excitement and expectation about this year's trip to Rome was in every way realised by the six splendid days that were spent by members of the Society in the Eternal City. Flying into Rome on Thursday 25th February, to magnificent weather it was not long before we were settled in our accommodation at the Hotel Quirinale on the Via National.

This was the sixth consecutive opera trip undertaken by the Dublin Grand Opera Society and organised by Donnie and Moira Potter who have to be congratulated once again for the wonderful success of the trip.

Thursday was spent familiarising one's self with our surroundings. The fact that some of our members were past visitors to Rome helped to make things easier when locations were in doubt. Large meals were consumed that evening and every evening for the next six days and one marvels at the skill and dedication that the Roman Restaurateur can offer their guests not mentioning the high standard of cuisine.

Friday morning saw our group on a tour of St. Peters which was memorable in every way.

Having come to Rome primarily for Opera, Friday afternoon was our first introduction to Opera in Rome. The Opera House is not a very imposing building outside but it is breathtaking inside.

The performance of *La Gioconda* by Amilcare Ponchielli was most beautifully staged with magnificent sets by Camillo Parravicini, a stunning "Danza delle ore" and a truly splendid "Suicidio" by Galia Savova who was as pleasing to look at as she was to listen to and a fine actress as well. Both Stella Silva who sang Laura and Anna Di Stasio who sang La Cieca have sung with our Society.

Saturday after late night recoveries was spent shopping and sight seeing. We were introduced to Larry Hughes who was the very pleasant winner of our trip for two to Rome in our Annual Draw.

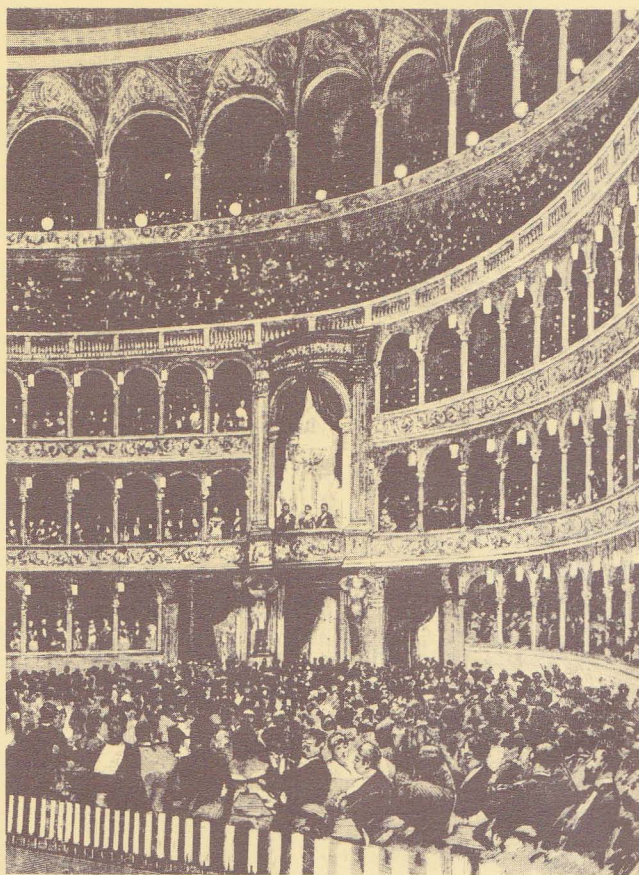
Rome being an open museum is indeed a sight-seers paradise and with the help of public transport and the taxi system, moving around the city to important places caused no problem. Some of our party went on a Tour of Florence and enjoyed themselves very much.

That evening saw our group enjoying a party at the "Tempo Di Giove" Caracalla.

We were all anxious to see His Holiness the Pope on Sunday but when we were informed that there was a chance of meeting him our excitement reached a new high. We were told that the Pope was celebrating Mass on Sunday morning in a small church in the centre of Rome. Those that attended were more than overcome when His Holiness came among them. After Mass we walked in the vicinity of the Spanish Steps feeling in ourselves that we had been privileged on that Sunday morning.

In the afternoon we returned to the Opera House for our second opera which was the *Fable of the Changeling* by Gian Francesco Malipiero. This opera received its premièr at the Rome Opera on Saturday 24th March 1934. This was a different opera experience, slow to start with, the vocal scoring lying very low but with a marvellous third act. Radmila Bakocevic sang La Madre, Katia Angeloni who sang Ulrica last spring season was Vanna Scona, Giovanni De Angelis gave a splendid performance as the Prime Minister, and Il Principe was sung by Ezio De Cesare who possesses a beautiful rich tenor voice. The Conductor was none other than the world famous Gianandrea Gavazzeni doyen conductor of the Scala and well known to Gramophone collectors of Miss Callas.

Tours of the Forum, Vatican Sistine Chapel and many more important places were undertaken by our members over the weekend and particularly on Monday prior to us attending our last performance, which was a concert given at the Academy Santa Cecilia, this was indeed a marvellous evening with excellent music.



Two beautiful Violin Concertos, the Beethoven in G major and the Mozart in A major played by the young German Violinist Anne Sophi Mutter. We also heard the Mendelssohn Symphony No. 4 in A major which was brilliantly played by the Academy Orchestra. The conductor was thirty-two year old Adam Fischer a native of Budapest. He gave us a marvellous rendering of the Mendelssohn and displayed the temperament and sensitivity which is the hallmark of all the great conductors, surely a name to remember.

Our Hotel was extremely comfortable and memorable. A plaque on the face of the Hotel dedicated to the great Maestro Verdi made us feel even more at home. All the great stars of opera have stayed there.

Tuesday being our last day was spent preparing for our journey to Leonardo da Vinci Airport on our way back to Dublin.

To say that our anticipation was fulfilled would be an understatement, and we all regretted that our stay in Rome was such a short one. However, we all remembered to throw our coins in the Trevi Fountain!!.

EDITOR

Performing Members

LADIES

Eileen Byrne	Anne Deegan	Mary Keating	Pauline McHugh
Stella Byrne	Maura Devine	Dorothy Kenny	Margaret McIntyre
Dympna Carney	Adrienne Doyle	Marie Mackey	Clare O'Grady
Adrienne Carroll	Kathryn Fitzgerald	Alice Moffat	Aine O'Neill
Katherine Charmartin	Ursula Fowler	Sheila Moloney	Patricia O'Toole
June Conaghan	Patricia Galloway	Mary Moriarty	Caroline Phelan
Monica Condron	Barbara Goff	Cecily Morrison	Joan Rooney
Elma Cullen	Joan Gordon	Nora McCall	Norrie Stanley
Rita Cullen	Marion Kavanagh	Maureen McDonnell	Mary Troy
	Sylvia Whelan		

GENTLEMEN

Franco Bono	Gerry Coates	Jack Hughes	Liam O'Kelly
John P. Brady	John Doyle	Mario Ingrassia	Sean O'Kelly
Patrick Brennan	Michael Doyle	Paul Kavanagh	Patrizio Oreti
Anthony Byrne	Sean Flanagan	Jim Kelly	Luciano Pecchia
John Carney	Robert Hammond	Fred McQuillan	James Price
Tom Carney	Richard Hanrahan	John Morgan	Peter Richfield
Derek Carroll	Barry Hodginson	Noel O'Callaghan	Salvatore Toscano

Wardrobe

Florrie Draper Carmel Martin Maura Mooney Patricia Stone

Dublin Boy Singers

The Shepherd Boy in Tosca is being sung by one of the famous Dublin Boy Singers which was founded in 1970 by Frank Hughes, F.T.C.L., L.R.A.M., L.R.S.M.

The choir has performed all over Ireland in choral festivals, concerts and in such productions as "Joseph and the Amazing Technicolour Dreamcoat" "Oliver" and with the Dublin Theatre Festival.



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 David McKenzie
 Arthur Nachstern

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 Vanessa Caminiti
 Joan Miley
 Michael McKenna
 Carlos Assa-Munt
 Keith Packer
 Claire Crehan
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 Noel Casey
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Piero Cappuccilli in Concert

with

R.T.E. Symphony Orchestra

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Authority)

Conductor Proinnsias Ó Duinn

on Saturday 17th April, 1982
at 8 o'clock

Piero Cappuccilli who was born in Trieste, was chosen while still at school in Naples to sing in the children's chorus in *Carmen*, at the Teatro San Carlo. Although as a youth he studied architecture in Rome, he trained intensively and continuously as a singer with Maestro Luciano Donaggio at the Teatro Giuseppe Verdi in Trieste, taking part in several international competitions, among them the prestigious G.B. Viotti Competition at Vercelli, where he was awarded a prize in 1956, and the Milan Competition for Young Opera Singers organized by the Italian Operatic Concert Association. As a result of his singing in the latter, he was invited to appear as Tonio in a performance of *I Pagliacci* at the Teatro Nuovo, Milan, in 1957.

Appearances at the leading Italian Theatres including the Verona Arena as *Rigoletto* in 1966 led to debuts in America, both North and South, London, Paris, Munich, Vienna, Moscow and South Africa. Among his many Covent Garden appearances, both *Un Ballo in Maschera* in 1975 and *Otello* last year, were broadcast on B.B.C. Television. In recent years Mr. Cappuccilli has also given a series of Concert Recitals in London, Paris, Belgium and Greece.

Dublin audiences were introduced to this remarkable young Baritone in the early 1960's, when he gave many memorable performances in *Aïda*, *La Traviata*, *Ernani*, *Un Ballo in Maschera* and most especially in *Rigoletto*. Mr. Cappuccilli's complete mastery of his craft was evident from his first visit and he set new standards in terms of singing and characterisation in Opera in Dublin between 1961 and 1966 when he was a regular visitor here.

He is in constant demand in all the major Opera Houses throughout the world and has for many years been Herbert Von Karajan's preferred Baritone at the Salzburg Festival.

While he has a repertoire of some 50 operas, it is primarily as *the* Verdi Baritone of our time that Mr. Cappuccilli is renowned. Indeed of the sixteen Verdi roles which he sings, he has recorded no less than ten of them — *Aïda*, *La Forza Del Destino*, *I Masnadieri*, *Un Ballo in Maschera*, *Macbeth*, *Simon Boccanegra*, *Il Trovatore*, *I Due Foscari*, *Don Carlo* and *Rigoletto*. His recording career dates from 1959, while he was appearing at Bologna, when he was invited by EMI to record *Lucia Di Lammermoor* with Callas and Tagliavini under Serafin's direction. Other recorded operas in which he is featured include *Don Giovanni*, *Le Nozze Di Figaro*, *La Gioconda*, *I Puritani*, *Il Pirata*, *La Wally* and *Cavalleria Rusticana*.



NAPOLEONE ANNOVAZZI

(Artistic Director/Conductor)

Nationality — Italian

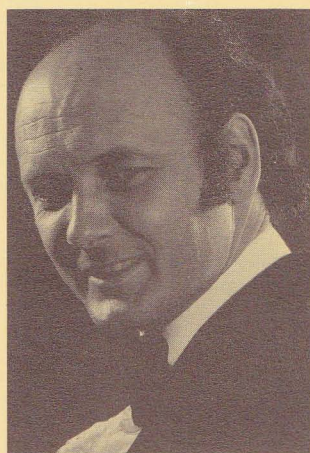
Has conducted the Santa-Cecilia, Vienna Symphony and Munich Philharmonic Orchestras, and Opera in all the major houses. He returns to Dublin to conduct 'La Favorita' and 'Nabucco'.



JOHN BRADY (Chorusmaster)

Nationality — Irish

Graduated from the College of Music Dublin and has been assisting as Chorusmaster since 1965; preparing the chorus for their operatic repertory in five languages.



PROINNSÍAS Ó DUINN

(Conductor)

Nationality — Irish

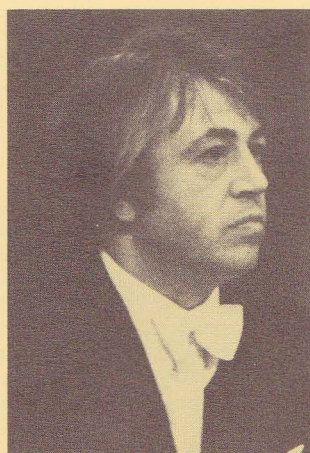
Principal Conductor of the Iceland Symphony Orchestra, National Symphony Orchestra of Ecuador and R.T.E. Concert Orchestra, comes to the D.G.O.S. for the first time to conduct 'L'Elisir D'Amore'. He composed and conducted the soundtrack for the epic T.V. film "Strumpet City".



LUCIANO PELOSI (Chorusmaster)

Nationality — Italian

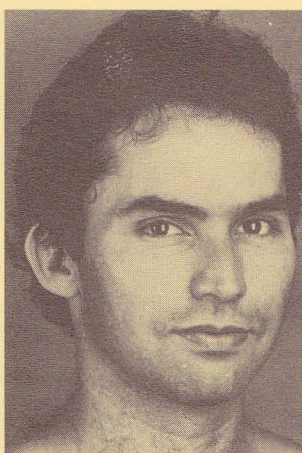
Professor of Music at the Santa Cecilia Conservatory, Rome. Chief Organist at the Vatican. Composer of two operas, one ballet and other incidental music. He has worked throughout Europe.



GIOVANNI VENERI (Conductor)

Nationality — Italian

Has conducted the principal orchestras of Italy, and worked in Poland, Germany and Canada in the fields of both symphony and opera. He is permanent Director of the San Remo Symphony Orchestra. He returns to Dublin to conduct 'Tosca'.

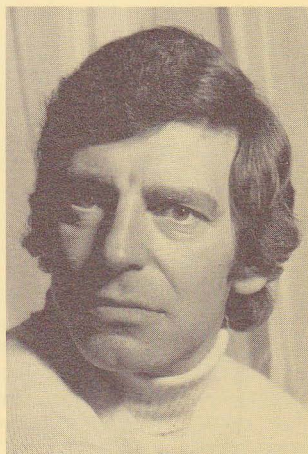


BABIL GANDARA

(Choreographer)

Nationality — Mexican

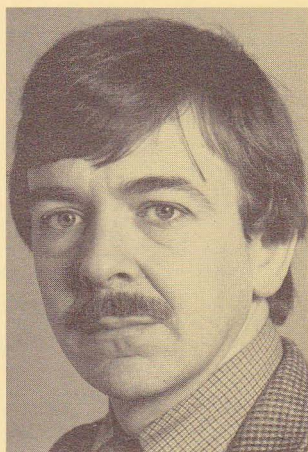
Choreographer and Dancer he studied dance with Nikita Talin of The Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpen and Joan Denise Moriarty. He has danced with the Irish Ballet Co., Flanders Ballet and Scapino Ballet.



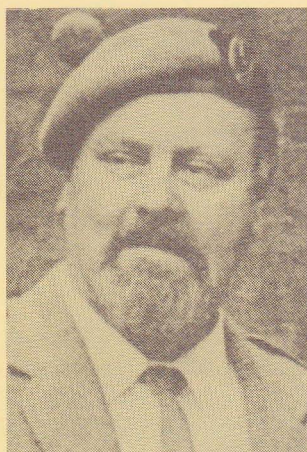
TOM HAWKES (Producer)
Nationality — English
Artistic Director of Phoenix Opera, Director of Productions for Handel Opera. He has directed opera in such prestigious houses as Covent Garden, the E.N.O. at the London Coliseum, Monte Carlo, Brussels, Toronto and the Theatre des Champs-Elysees in Paris. He returns to us to produce *La Favorita*.



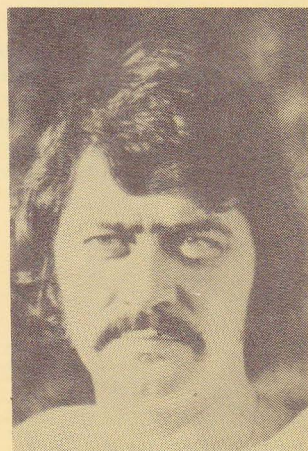
PADDY RYAN (Producer)
Nationality — Irish
Returns to us to produce *L'Elisir d'Amore*. He has directed the Irish National Opera, Wexford Festival Opera and at the Abbey Theatre.



PAUL HERNON (Designer)
Nationality — English
Working with the D.G.O.S. for the first time he will design the sets for *La Favorita*. He designed the highly successful production of *'La Belle Helene'*, for Belfast Studio Opera Group and *'Hansel and Gretel'* for Sadlers Wells, London.



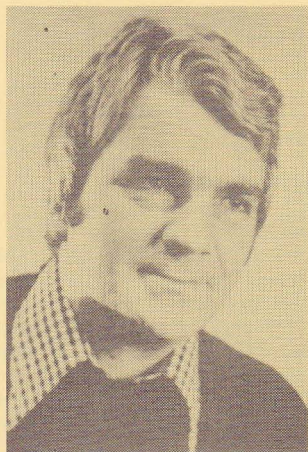
PATRICK McCLELLAN (Stage Director)
Nationality — Scottish
Returns to us once again. He has been involved with the Dublin Grand Opera Society since 1952, and his tremendous versatility backstage ensures that each opera is staged to the Producer's requirements.



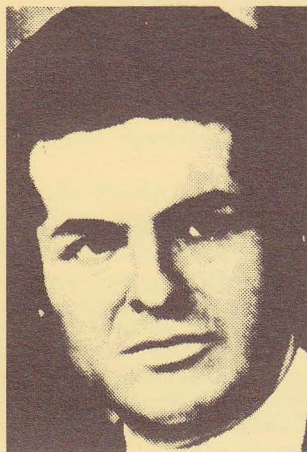
DARIO MICHELI (Producer/Designer)
Nationality — Italian
This versatile producer who first came to us in 1976 has worked on four continents in cinema, theatre and opera. He returns to produce and design *Nabucco* and produce *Tosca*.



JOSEPHINE SCANLON (Assistant Stage Director)
Nationality — Irish
Has been involved in theatre since she was fourteen. Worked for Eamon Andrews Studios as performer and stage manager. Producer of amateur musicals.



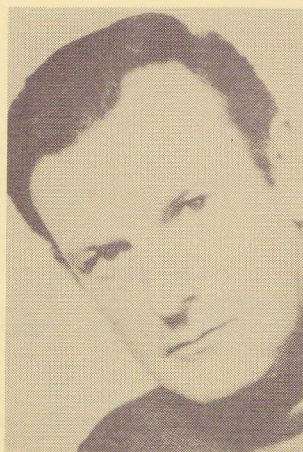
PATRICK MURRAY (Designer)
Nationality — Irish
Returns to design *L'Elisir D'Amore* and *Tosca*. He has been associated with Joan Denise Moriarty for over twenty years. He has designed for Wexford Festival Opera and the Rosc Exhibitions of 1972, '76 and '80.



UGO BENELLI (Tenor)
Nationality — Italian
A name that needs no introduction to Irish audiences a truly great Rossini and Donizetti tenor. He studied at the "Scuola del Teatro alla Scala" under Maestro Giulio Confalorieri, and has sung from Covent Garden to Paris to La Scala to Madrid and any other important house one could mention. He has recorded many Rossini and Donizetti operas.



ANTONIO BEVACQUA (Tenor)
Nationality — Italian
Returns to Dublin after several seasons absence to sing Fernando and Ismaele. Singing with such important conductors as Muti at the Maggio Musicale, Florence in 'Otello' and "I Capuleti e i Montecchi". "Don Pasquale" at Rome Opera and "Gianni Schicchi" at the San Carlo, Naples, have been his most recent engagements.



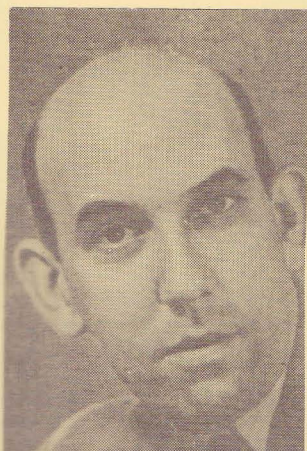
PETER MCBRIEN (Baritone)
Nationality — Irish
He returns to us once again to sing the Sacristan in Tosca. A member of the RTE Singers, he has also sung with Irish National Opera and on the concert platform abroad.



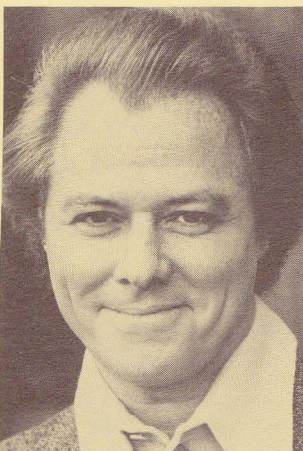
LORENZA CANEPA (Soprano)
Nationality — Italian
Returns to us to sing Tosca and Abigail. A student of the famous Gina Cigna, she is now among the foremost operatic sopranos to sing in Italy.



SEAN MITTEN (Bass)
Nationality — Irish
Returns to us to sing Angelotti in Tosca and the High Priest in Nabucco. He has sung with Wexford Festival Opera and Irish National Opera and in Oratoria.



BRENDAN CAVANAGH (Tenor)
Nationality — Irish
Brendan has been singing with us for many years. This year he sings Don Gasparo, Spoletta and Abdallo.



MICHELE MOLESE (Tenor)
Nationality — American
This celebrated tenor returns to us once again to sing Cavaradossi. Leading Tenor with the New York City Opera he made his debut at La Scala in the 1974-75 season under Claudio Abbado.



GIORGIO GATTI (Baritone)
Nationality — Italian
Returning to us after some time to sing Belcore. He has sung at the Rome Opera, Spoleto Festival, Verona Bergamo and Catania, and worked with such famous names as Jean-Pierre Ponnelle, Sandro Sequi Beppe de Tomasi and Maria Francesca Siciliani. Since his last visit to us he has sung in Toyko and U.S.A.

LICINIO MONTEFUSCO
(Baritone)
Nationality — Italian
This celebrated baritone comes to us at very short notice to replace the indisposed Giovanni De Angelis and very fortunate we are to have him. A pupil of the famous Carlo Tagliabue, he trained in the true dramatic baritone repertoire and has sung at La Scala, Opéra and Opera N.Y. City.



FRANK O'BRIEN (Baritone)

Nationality — Irish

He returns to us to sing Sciarone and the Sacristan in *Tosca* in Cork. He has sung with Irish National Opera, Rathmines and Rathgar Musical Society, in Oratoria and on the concert platform.



MARY SHERIDAN (Soprano)

Nationality — Irish

Returns to us to sing Fenena. A regular featured soloist with both Radio Concert and Symphony Orchestras, she has not only given first performances of many compositions by Irish Composers, she has had several works specially written for her as well. She has sung with Wexford Festival Opera, given many Recitals, and also sung in Operetta and Musicals.



ATTILIO D'ORAZI (Baritone)

Nationality — Italian

Making a welcome return to sing one of his most famous roles — Scarpia, and needing no introduction to Irish audiences. Apart from singing continuously in all the big European houses, he has just concluded a programme for Rome Radio on that great artist Tito Gobbi.



MARTA TADDEI (Soprano)

Nationality — Italian

Born in Florence she graduated in Voice and Piano from the Conservatorie L. Cherubini di Firenze. After winning among others the "G. Verdi" of Parma competition she studied for three years at the La Scala Centre. She has sung with much critical acclaim at Maggio Musicale Fiorentino San Carlo in Naples, Theatre Regio, Parma and Spoleto.



MARIE-CLAIRE O'REIRDAN

(Soprano)

Nationality — Irish

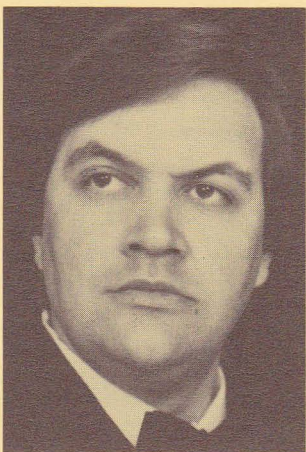
Singing with the D.G.O.S. for the first time, she made her operatic debut with the Irish National Opera Co. in Humperdinck's "Hansel and Gretel" and with Wexford Festival Opera in *L'Amore dei Tre Re*. For the past year she has worked with coaches at the Royal Opera, Covent Garden. She has also broadcast for R.T.E.



AURIO TOMICICH (Bass)

Nationality — Italian

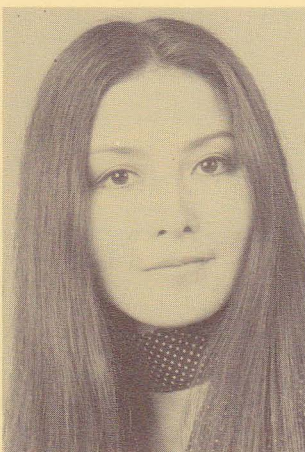
Making a welcome return after two years to sing Baldassare and Zaccaria this Bass who made his Opera Debut in Simon Boccanegra at Spoleto in 1973, has been enjoying a busy career. He has sung all over Europe and in Canada and Mexico.



MAURIZIO PICCONI (Baritone)

Nationality — Italian

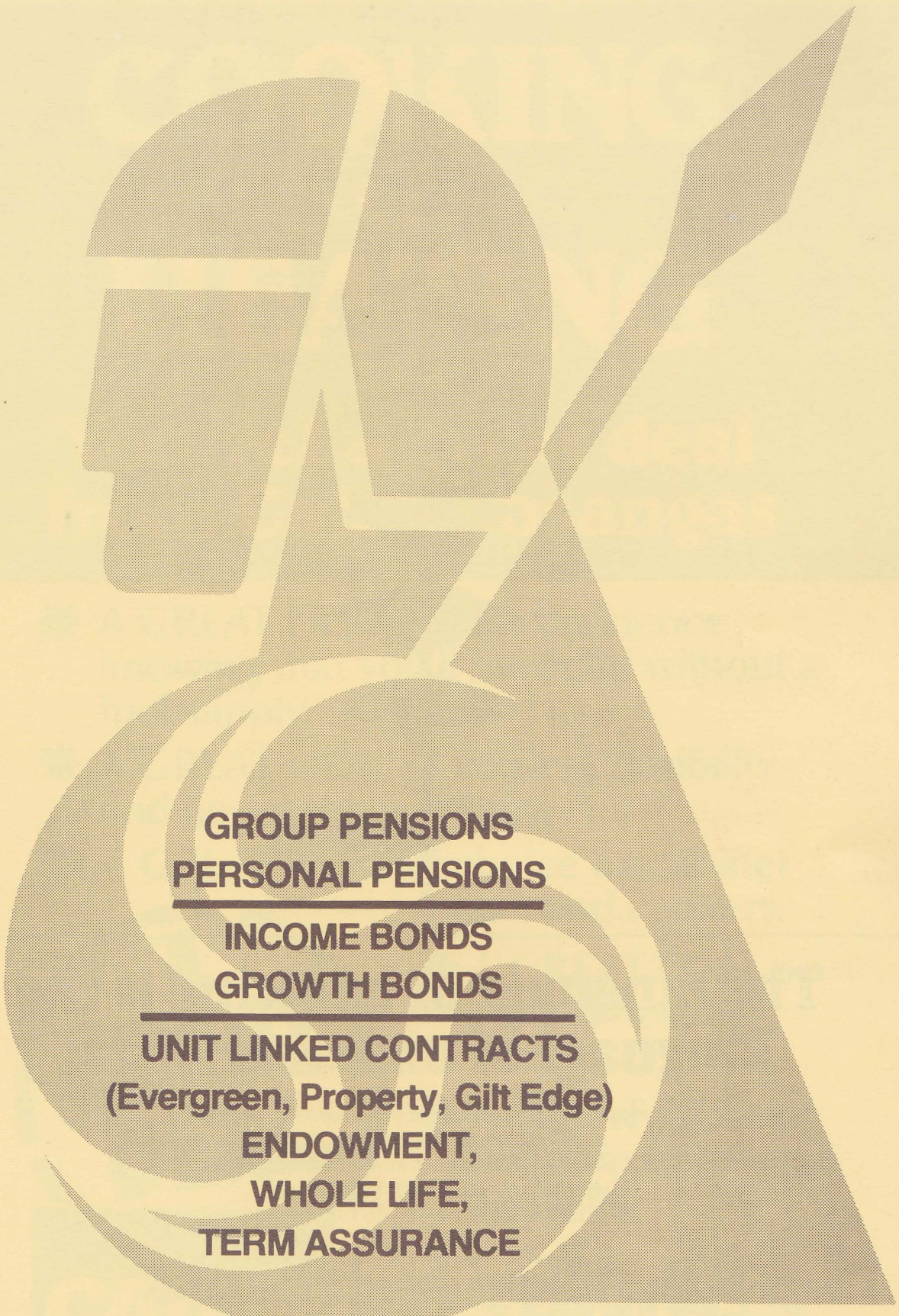
After winning some very important competitions at Spoleto and Turin, this young baritone made his debut singing the baritone buffo repertoire. It is his first visit to Dublin.



KUMIKO YOSHII (Mezzo-Soprano)

Nationality — Japanese

Returns to us to sing Leonora in *La Favorita*. This really splendid young mezzo had a wonderful success with the D.G.O.S. in our Winter Season in which she sang the role of Adalgisa in *Bellini's Norma*. She has sung throughout Italy to much acclaim and seems destined to have a great operatic career.



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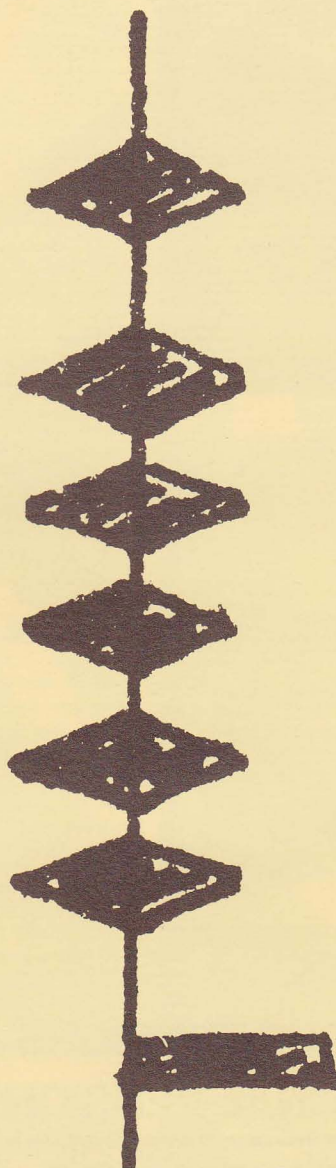
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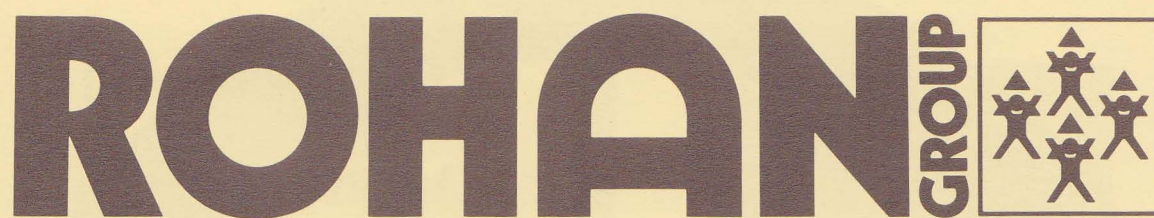
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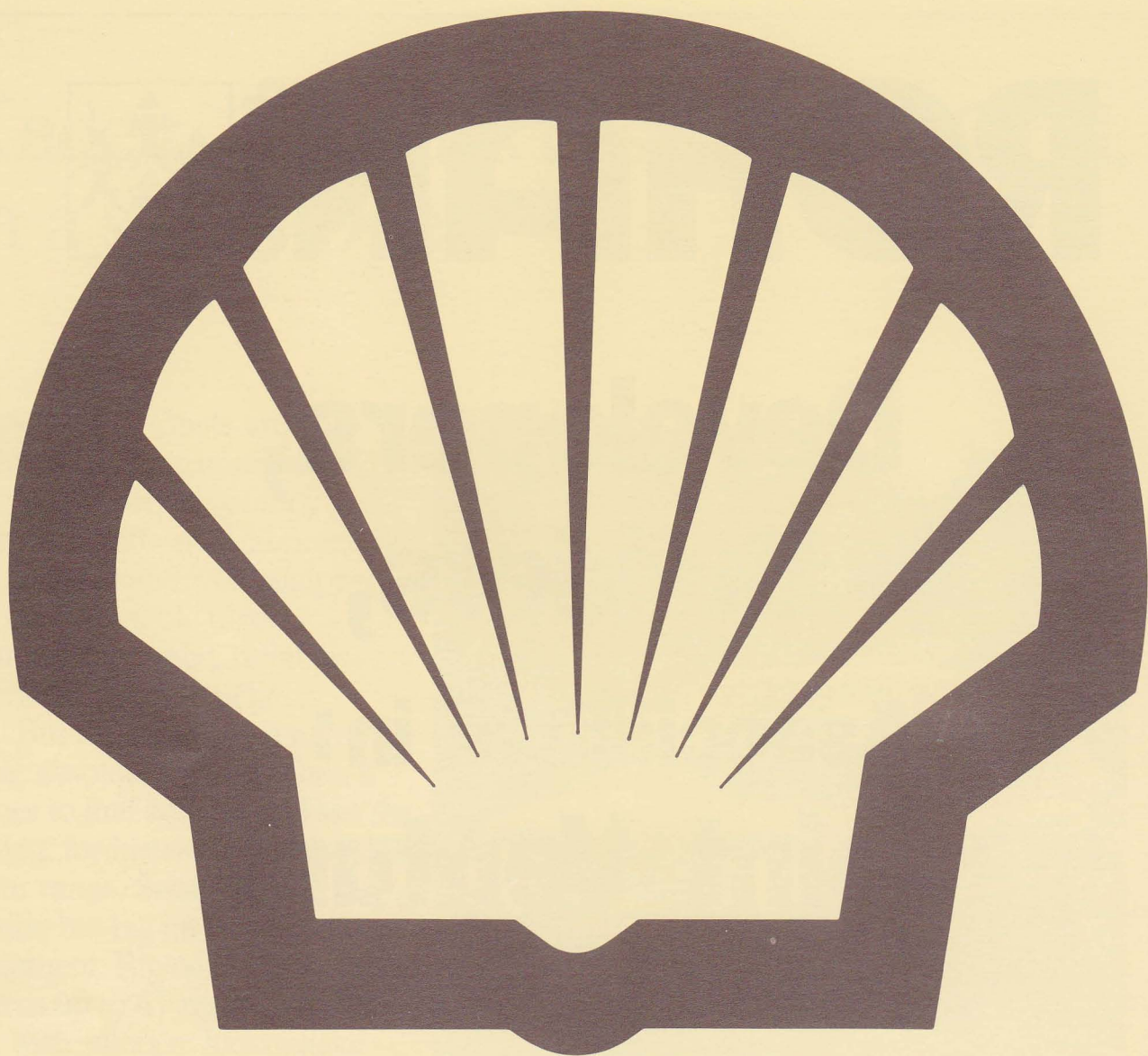
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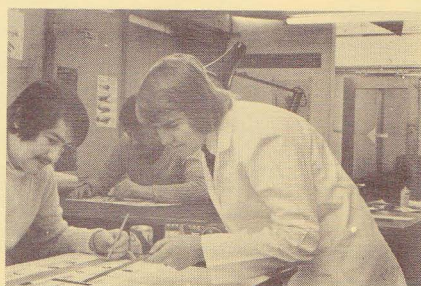
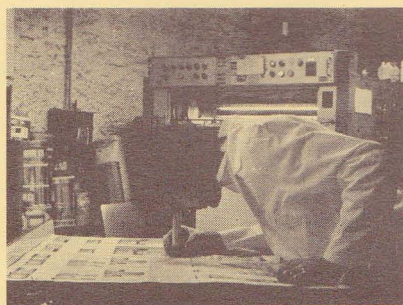




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 Smithwick, Fergal
 Smyth, Mrs. Alice
 Smyth, J. W.
 Smyth, Mr. Robert Rudd
 Solon, Mr. J. J.
 Somerville, Cormac
 Somerville, R. A.
 Spain, Anne
 Spellman, Michael
 Spillane, Miss Josephine
 Stacey, Thomas
 Stahl, Mrs. Cecilia
 Stanton, Mrs. Maurya K.
 St. Francis Choral Group
 Stanley, Dr. R. J.
 Staveley, Mrs. Joan
 Stein, Mrs. Lindsay
 Stokes, Mrs. E. T.
 Stone, Miss Patricia C.
 Storey, Mrs. Maureen
 Strahan, Mrs. Ann
 Sullivan, H.E. Mr. Alan,
 Canadian Ambassador
 Sweetman, Mr. John O.

Telford, Mrs. Phylliss
 Thompson, James
 Thompson, H.E. Dr. Lloyd,
 Australian Ambassador
 Thomson, Bryden
 Thunder, A. D.
 Tierney, Dr. John
 Tierney, Martin
 Tierney, Mrs. Pauline
 Tighe, Paul
 Timlin, Mrs. A. E.
 Tittel, Dr. Dermot E.
 Toibin, Kieran R.
 Toner, Mr. Liam
 Tormey, Gerard
 Torsney, John
 Tossi, Dr. Andrea
 Towers, Dr. Robert P.
 Traynor, J. Desmond
 Treacy, Dermot P.
 Treacy, Steve
 Trotter, Dennis
 Troy, Dr. E. M.
 Troy, Miss Mary M.
 Tuomey, Mr. Laurence
 Twohig, Miss S.
 Twomey, Miss Elizabeth

Valentine, Hubert
 van Eesbeck, Francis L.
 Vaughan, Miss Kitty
 Vella, F.R.C.S., F.R.C.S.I.,
 Mr. Leo A.
 Victory, Mr. Donald

Walker, Richard B.
 Walker, Mr. S. F.
 Wall, Mr. Martin J.
 Wall, W.
 Wallace, District Justice Brendan J.
 Wallace, Mrs. Colette
 Wallace, Mrs. Vivienne J.
 Walmsley, J. A.
 Walsh, Mrs. Bernadette
 Walsh, Charles

Walsh, E. M., B.L.
 Walsh, Mr. James
 Walsh, Kevin G., Jnr.
 Walsh, Mrs. Miriam
 Walsh, Mrs. Maureen
 Walsh, Mrs. Maureen
 Walsh, Mrs. Valerie
 Walshe, James J.
 Walton, Patrick
 Ward, Dermot J.
 Ward, Mrs. Lilla M.
 Ward, Mrs. Maeve
 Ward, Mrs. Vera
 Weafer-O'Connor, Mrs. Eileen
 Webb, Miss Stella M. B.
 Webb, Mrs. Valerie
 Weyer-Brown, Ms. Natasha O.
 Whelan, James J.
 Whelan, Miss Kathleen
 Whelan, Miss Sylvia, L.L.C.M.
 Whelehan, Mrs. T. P.
 Whitaker, T. K., Senator
 White, Arnold
 White, James
 White, Mrs. James
 White, Miss Margaret
 White, Mr. Richard A.
 White, Mr. Thomas A.
 Whitton, Thomas Christopher
 Fielding
 William, Michael Moorhead
 Wills, Mrs. Jennifer Elaine
 Wills, Mr. John Alan
 Wilson, Henry L., P.C.
 Winder, Mrs. Eithne
 Wojnar-Murdoch, Mrs. Doris
 Woodcock, Joseph A., M.D.
 Woods, Miss Justine McCarthy
 Wrafter, Joseph
 Wright, J. F.

Young, Frank J.
 Young, William A.
 Younge, John P.

Zeller, Dr. I.

PRODUCTIONS

1941 — 1982

W — Winter Season

S — Spring Season

ADRIANA LECOUVREUR

Francesco Cilea · (1866 — 1950)
1967 — S; 1980 — S.

AÏDA

Giuseppe Verdi · (1813 — 1901)
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;
1963 — S; 1967 — S; 1971 — S; 1976 — S.

L'AMICO FRITZ

Pietro Mascagni · (1863 — 1945)
1952 — W.

ANDREA CHÉNIER

Umberto Giordano · (1867 — 1948)
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S.

AVE MARIA

Salvatore Allegra · (1898 —)
1959 — S.

UN BALLO IN MASCHERA

G. Verdi · (1813 — 1901)
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;
1963 — S; 1966 — W; 1975 — S; 1976 — S; 1981 — S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792 — 1868)
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;
1977 — S; 1981 — W.

THE BARTERED BRIDE

Bedrich Smetana · (1824 — 1884)
1953 — W; 1971 — W; 1976 — W.

LA BOHÈME

Giacomo Puccini · (1858 — 1924)
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;
1978 — W; 1981 — S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808 — 1870)
1943 — W.

CARMEN

Georges Bizet · (1843 — 1895)
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;
1965 — W; 1967 — W; 1970 — W; 1973 — W; 1981 — W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863 — 1945)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;
1960 — W; 1973 — S.

CECILIA

Licinio Refice · (1884 — 1954)
1954 — S.

LA CENERENTOLA

G. A. Rossini · (1792 — 1868)
1972 — S; 1979 — S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart · (1756 — 1791)
1950 — S; 1961 — W.

DON CARLO

G. Verdi · (1813 — 1901)
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W.

DON GIOVANNI

W. A. Mozart · (1756 — 1791)
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;
1975 — W; 1978 — W.

DON PASQUALE

Gaetano Donizetti · (1797 — 1848)
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;
1969 — S; 1975 — S.

I PURITANI

Vincenzo Bellini
1975 — S.

L'ELISIR d'AMORE

G. Donizetti · (1797 — 1848)
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

ERNANI

G. Verdi · (1813 — 1901)
1965 — S; 1978 — S.

EUGENE ONEGIN

Peter I. Tchaikowsky · (1840 — 1893)
1969 — W; 1976 — W.

FALSTAFF

G. Verdi · (1813 — 1901)
1960 — S; 1973 — S; 1977 — S.

FAUST

Charles F. Gounod · (1818 — 1893)

1941—S; 1941—W; 1943—S; 1944—S; 1945—W;
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
1965—W; 1972—W; 1976—W; 1980—W.

LA FAVORITA

G. Donizetti · (1797 — 1848)

1942—W; 1968—S; 1974—S; 1982—S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti · (1797 — 1848)

1978—S.

FEDORA

Umberto Giordano · (1867 — 1948)

1959—W.

FIDELIO

Ludwig van Beethoven · (1770 — 1827)

1954—W; 1970—W; 1980—W.

DIE FLEDERMAUS

Johann Strauss · (1825 — 1899)

1962—W; 1963—W; 1969—W.

THE FLYING DUTCHMAN

Richard Wagner · (1813 — 1883)

1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi · (1813 — 1901)

1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini · (1858 — 1924)

1962—S.

LA GIOCONDA

Amilcare Ponchielli · (1834 — 1886)

1944—W; 1945—S; 1980—S.

HÄNSEL AND GRETEL

Engelbert Humperdinck · (1854 — 1921)

1943—W; 1944—S; 1949—W; 1954—W.

TALES OF HOFFMANN

Jacques Offenbach · (1819 — 1880)

1945—S; 1945—W; 1957—W; 1970—W; 1975—W;
1979—W.

IDOMENEO

W. A. Mozart · (1756 — 1791)

1956—W.

L'ITALIANA IN ALGERI

G. Rossini · (1792 — 1868)

1978—S.

JENUFA

L. Janáček · (1854 — 1928)

1973—W.

LOHENGRIN

R. Wagner · (1813 — 1883)

1971—W.

LOUISE

Gustave Charpentier · (1860 — 1956)

1979—W.

LUCIA DI LAMMERMOOR

G. Donizetti · (1797 — 1848)

1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S; 1977—W;
1981—S.

MACBETH

G. Verdi · (1813 — 1901)

1963—S; 1979—S.

MADAMA BUTTERFLY

G. Puccini · (1858 — 1924)

1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
1953—S; 1954—S; 1955—W; 1956—S; 1958—W;
1961—W; 1966—S; 1967—S; 1969—S; 1971—S;
1974—S; 1977—S; 1980—S.

MANON

Jules Massenet · (1842 — 1912)

1952—S; 1956—S; 1962—W; 1969—W; 1980—S.

MANON LESCAUT

G. Puccini · (1858 — 1924)

1958—S; 1961—S; 1972—S; 1977—S.

THE MARRIAGE OF FIGARO

W. A. Mozart · (1756 — 1791)

1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
1957—W; 1959—W; 1963—W; 1973—S.

IL MATRIMONIO SEGRETO

Domenico Cimarosa · (1749 — 1801)

1961—S.

MEDICO SUO MALGRADO

Salvatore Allegra · (1898 —)

1962—S.

MESSIAH

George F. Handel · (1685 — 1759)

1959—W.

MIGNON

Ambroise Thomas · (1811 — 1896)

1966—W; 1967—W; 1975—W.

MUSIC HATH MISCHIEF

Gerard Victory

1968—W.

NABUCCO

G. Verdi · (1813 — 1901)

1962—S; 1964—S; 1969—S; 1972—S; 1977—S;
1982—S.

NORMA

Vincenzo Bellini · (1802 — 1835)
1955 — S; 1961 — S; 1981 — W.

ORFEO ed EURIDICE

Christoph W. Gluck · (1714 — 1787)
1960 — W; 1980 — W.

OTELLO

G. Verdi · (1813 — 1901)
1946 — S; 1946 — W; 1959 — S; 1964 — S; 1976 — S;
1981 — S.

I PAGLIACCI

Ruggiero Leoncavallo · (1858 — 1924)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1956 — S;
1960 — W; 1968 — W; 1973 — S.

LES PÊCHEURS DE PERLES

G. Bizet · (1843 — 1895)
1964 — W.

PELLÉAS ET MÉLISANDE

Claude Debussy · (1862 — 1918)
1948 — S.

QUEEN OF SPADES

P. I. Tchaikowsky · (1840 — 1893)
1972 — W.

RIGOLETTO

G. Verdi · (1813 — 1901)
1941 — W; 1944 — W; 1945 — W; 1947 — S; 1948 — S;
1948 — W; 1949 — W; 1951 — S; 1952 — S; 1953 — S;
1955 — S; 1956 — S; 1958 — S; 1959 — S; 1961 — S;
1963 — S; 1965 — S; 1966 — S; 1968 — S; 1970 — S;
1974 — S; 1978 — S.

ROMÉO ET JULIETTE

C. Gounod · (1818 — 1893)
1945 — S.

DER ROSENKAVALIER

Richard Strauss · (1864 — 1957)
1964 — W; 1972 — W; 1975 — W.

SAMSON AND DELILAH

Camille Saint-Saëns · (1835 — 1921)
1942 — S; 1944 — S; 1947 — W; 1966 — W; 1974 — W;
1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari · (1876 — 1948)
1956 — S.

IL SERAGLIO

W. A. Mozart · (1756 — 1791)
1949 — S; 1951 — S; 1953 — W; 1960 — W; 1964 — W.

SIMON BOCCANEGRA

G. Verdi · (1813 — 1901)
1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini · (1802 — 1835)
1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini · (1858 — 1924)
1962 — S.

TANNHÄUSER

R. Wagner · (1813 — 1883)
1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini · (1858 — 1924)
1941 — W; 1942 — S; 1943 — W; 1946 — S; 1947 — W;
1948 — W; 1949 — W; 1950 — W; 1951 — S; 1952 — W;
1954 — S; 1955 — S; 1956 — W; 1957 — S; 1958 — W;
1960 — S; 1963 — S; 1966 — S; 1968 — S; 1970 — S;
1975 — S; 1979 — S; 1982 — S.

LA TRAVIATA

G. Verdi · (1813 — 1901)
1941 — S; 1941 — W; 1942 — W; 1944 — S; 1946 — S;
1946 — W; 1947 — W; 1949 — S; 1950 — S; 1951 — S;
1952 — S; 1953 — S; 1954 — S; 1955 — S; 1956 — S;
1957 — S; 1958 — W; 1960 — S; 1962 — S; 1964 — S;
1966 — S; 1968 — S; 1970 — S; 1972 — S; 1975 — S;
1979 — S.

TRISTAN UND ISOLDE

R. Wagner · (1813 — 1883)
1953 — S; 1963 — W.

IL TROVATORE

G. Verdi · (1813 — 1901)
1941 — S; 1942 — S; 1943 — S; 1944 — S; 1945 — W;
1946 — S; 1947 — W; 1948 — W; 1949 — W; 1950 — W;
1951 — W; 1952 — W; 1954 — S; 1956 — S; 1959 — W;
1962 — S; 1966 — S; 1969 — S; 1972 — S; 1975 — W;
1980 — S.

TURANDOT

G. Puccini · (1858 — 1924)
1957 — W; 1960 — S; 1964 — S; 1968 — S; 1971 — S;
1978 — S.

DIE WALKÜRE

R. Wagner · (1813 — 1883)
1956 — W.

WERTHER

J. Massenet · (1842 — 1912)
1967 — W; 1977 — W.

DER ZIGEUNERBARON

J. Strauss · (1825 — 1899)
1964 — W.

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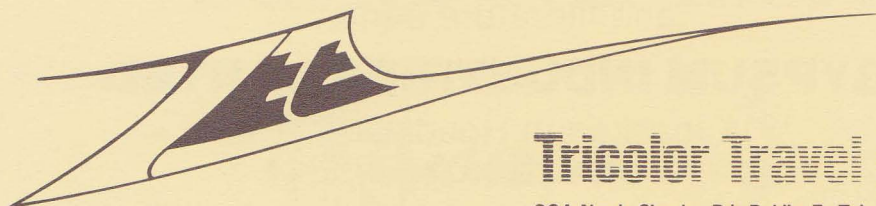
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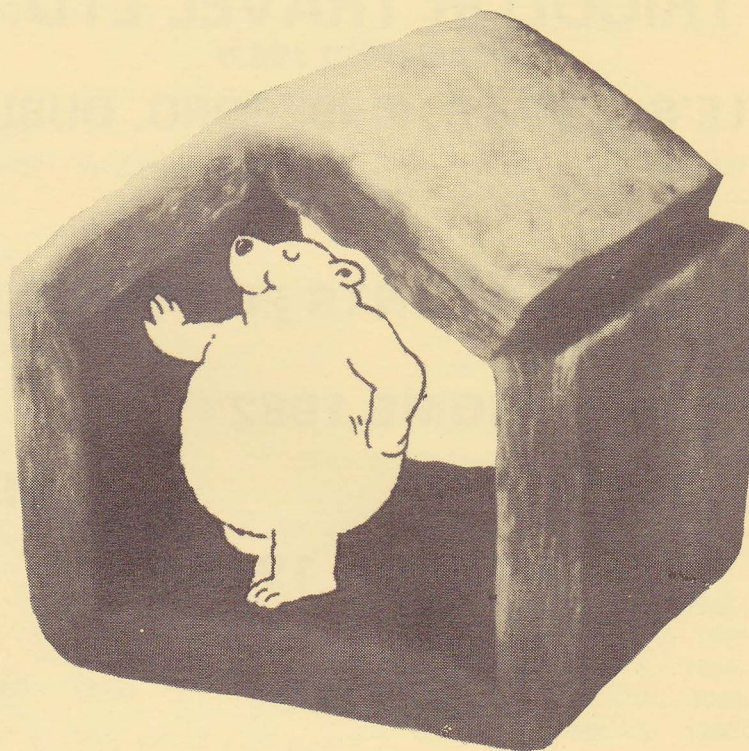
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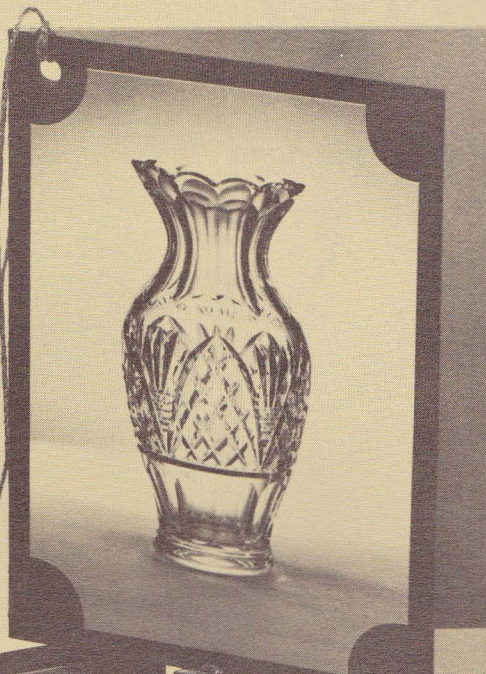
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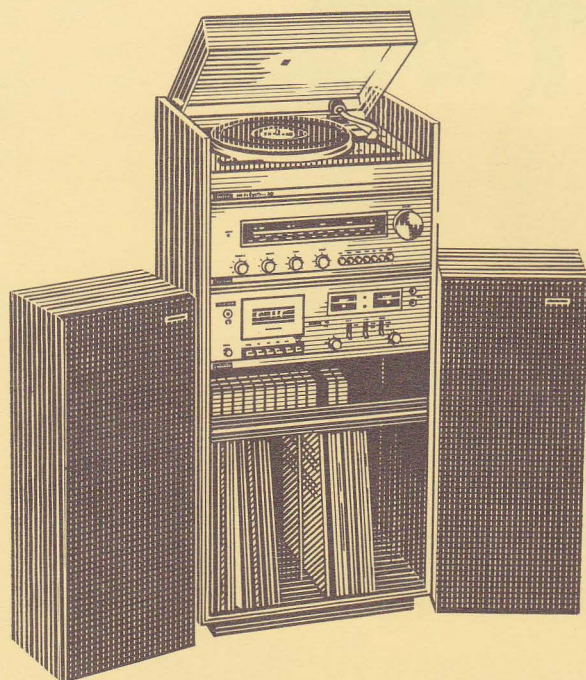
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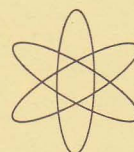
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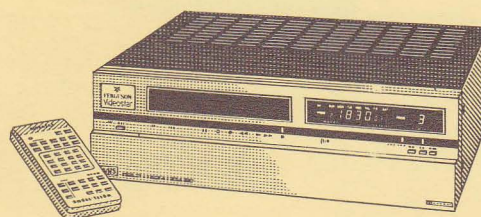


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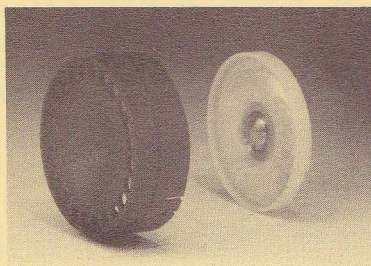
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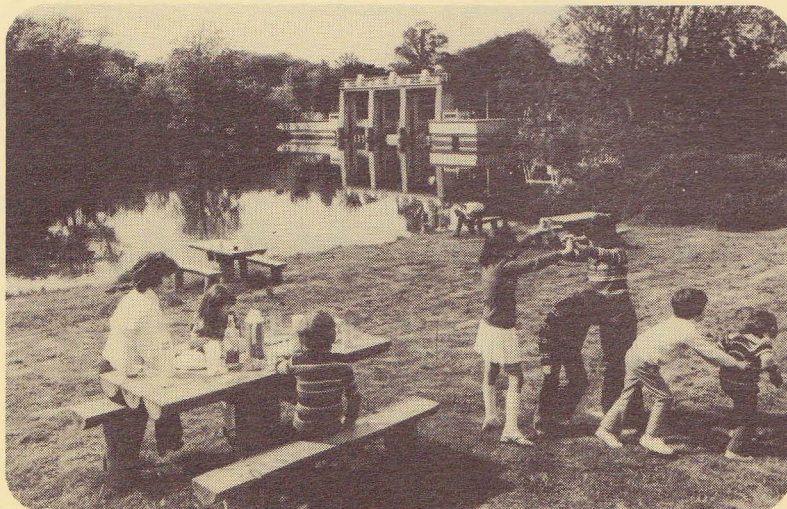
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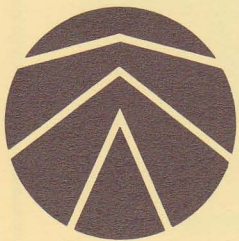
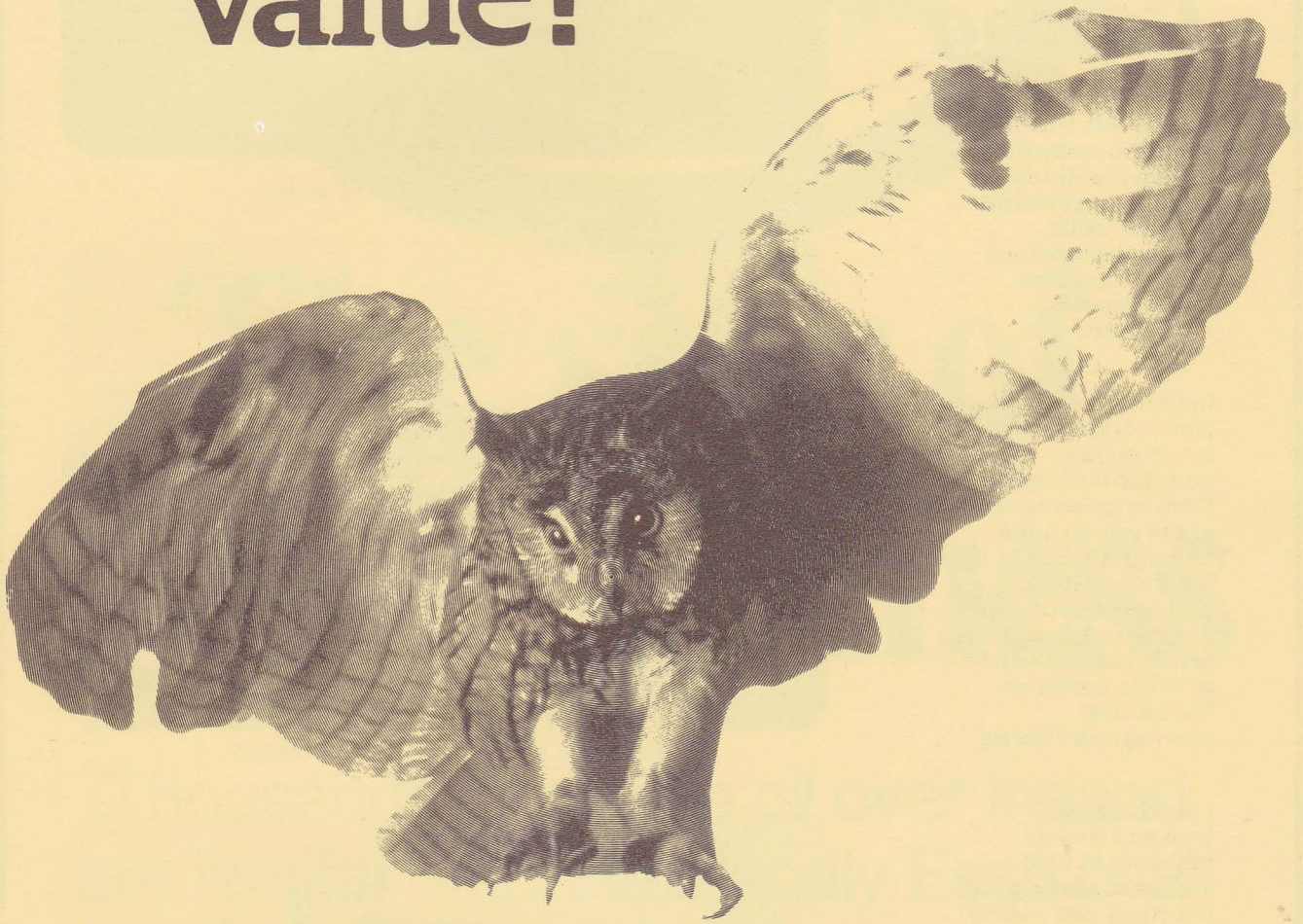


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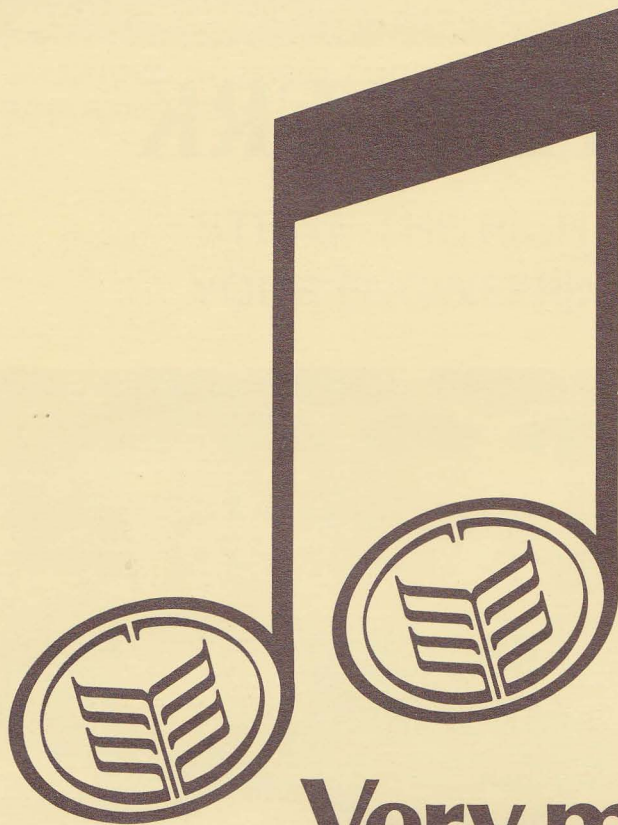
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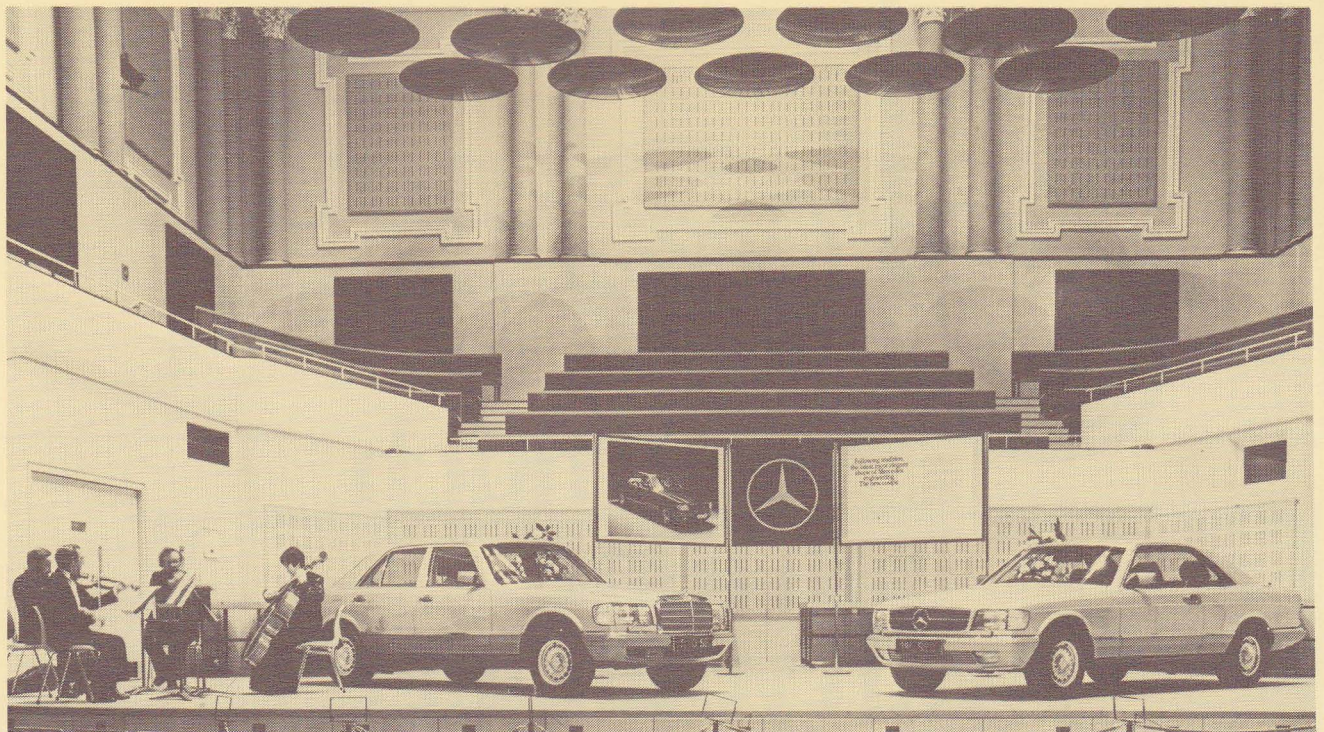
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